

159.5

L 95 m

KEEP YOUR CARD IN THIS POCKET

Books will be issued only on presentation of proper library cards.

Unless labeled otherwise, books may be retained for two weeks, subject to renewal for a like period. Borrowers finding book marked, defaced or mutilated are expected to report same at library desk; otherwise the last borrower will be held responsible for all imperfections discovered.

The card holder is responsible for all books drawn on this card.

No books issued unless fines are paid.

Lost cards and change of residence must be reported promptly.



**PUBLIC LIBRARY,
KANSAS CITY, MO.**

KEEP YOUR CARD IN THIS POCKET

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 36

DECEMBER, 1902

VOLUME

Bernardino Luini

CONTENTS

PLATE I.	THE MADONNA OF THE ROSE-HEDGE	BRERA GALLERY:
PLATE II.	PORTRAIT OF A LADY	COLLECTION OF R. H. BENSON, Esq.: L
PLATE III.	THE HOLY FAMILY	THE PRADO: M
PLATE IV.	ST. CATHERINE AND TWO ANGELS	HERMITAGE GALLERY: ST. PETERSBURG: H
PLATE V.	THE CRUCIFIXION [DETAIL]	CHURCH OF SANTA MARIA DEGLI ANGELI: L
PLATE VI.	THE DAUGHTER OF HERODIAS	IMPERIAL GALLERY: I
PLATE VII.	LA COLUMBINA	HERMITAGE GALLERY: ST. PETERSBURG: H
PLATE VIII.	ADORATION OF THE MAGI	IL SANTUARIO DELLA VERGINE: SA
PLATE IX.	MADONNA AND CHILD	LAYARD COLLECTION: L
PLATE X.	THE BURIAL OF ST. CATHERINE	BRERA GALLERY: B
PORTRAIT OF LUINI BY HIMSELF: IL SANTUARIO DELLA VERGINE, SARONNO		P
THE LIFE OF LUINI		P.
THE ART OF LUINI		P.
CRITICISMS BY LAFENESTRE, RIO, ENCYCLOPÆDIA BRITANNICA, WILLIAMSON, RUSKIN, KUGLER		
THE WORKS OF LUINI: DESCRIPTIONS OF THE PLATES AND A LIST OF PAINTINGS		P.
LUINI BIBLIOGRAPHY		P.

Photo-engravings by Folsom & Sunberg: Boston. Press-work by the Everett Press: Boston.

Masters in Art as a Christmas Gift

It would be hard to select any Christmas Gift of moderate cost which should appeal strongly to an art-loving person than a subscription to 'Masters in Art' for 1903. Every month throughout the year the recipient will receive a little monograph, complete in itself, illustrating the work of one of the most charming of the old or modern masters of painting. The exceptionally attractive programme for the 1903 Volume is printed on the following page.

The Publishers will arrange to mail the first (January) number of such a Gift Subscription in advance of the regular edition, so timed that it shall reach the recipient on Christmas Day; if desired, will forward with it the donor's card, thus relieving him of all further trouble. Send in your order long before the holidays as you can — \$1.50, your card, the name and address of the person whom you wish 'Masters in Art' sent, mention the fact that it is a Christmas Gift subscription, and we will see to the rest.

'MASTERS IN ART' FOR 1903

MASTERS IN ART' FOR 1903 WILL, IT IS BELIEVED, PROVE EVEN MORE ATTRACTIVE THAN ANY PREVIOUS VOLUME, POSSIBLY FOR THE REASON THAT THE PROGRAMME INCLUDES A LARGER PROPORTION THAN USUAL OF COMPARATIVELY MODERN PAINTERS, WHOSE WORK, IF LESS HISTORICALLY IMPORTANT THAN THAT OF SOME OF THE OLDER MASTERS, HAS, ON THE OTHER HAND, PERHAPS MORE APPEAL FOR CONTEMPORARY EYES.



THE OLDER MASTERS are, however, by no means to be neglected. Among those to be represented may be named:

GIORGIONE

Titian's contemporary, and hardly his inferior, who, leading the way from the dreamland of religious imagination, crowned Venetian art with the sense of real life and the purely pictorial beauty of human grace.

THE FRESCOS OF RAPHAEL
The consideration of Raphael, one side of whose achievement was illustrated by his easel pictures shown in a previous volume, will be completed by a number devoted to his frescos, which many critics deem his greatest works.

FRA ANGELICO

the Florentine painter-friar who won his title of "the angelic" through the mystic charm and flower-like grace and spirituality of his saints and angels.

OF THE COMPARATIVELY modern painters to be represented during 1903 may be named:

ROMNEY

one of the three great English portraitists, who divided the admiration of the art world with Sir Joshua Reynolds, and whose portraits of women are unsurpassed in grace, distinction, and sweetness.

ROSSETTI

virtual founder of the English pre-Raphaelite school, but who left it to seek his individual goal,—the resurrection through art of the forgotten world of old romance.

ROSA BONHEUR

the French woman painter, who surpassed all other animal painters in the rendering of spirited action.

PUVIS DE CHAVANNES

the greatest mural painter of modern times, who died but four years ago.

THESSE SEVEN

may be named out of the twelve painters who will constitute the subjects for the New Volume. The remaining names, which will be no less interesting, are to be announced later.

IN GENERAL

'Masters in Art' will continue on the same lines and will contain all the features of previous years; and no pains will be spared to maintain the same high standard in illustrations and text.



AS A CHRISTMAS GIFT THE NEW VOLUME WILL BE ESPECIALLY APPROPRIATE. HUNDREDS OF SUBSCRIPTIONS TO 'MASTERS IN ART' ARE USED IN THIS WAY EVERY YEAR, AND THE PUBLISHERS WILL ARRANGE TO SEND THE FIRST (JANUARY) NUMBER OF SUCH CHRISTMAS-GIFT SUBSCRIPTIONS OF THE 1903 VOLUME IN ADVANCE, SO THAT IT SHALL REACH THE RECIPIENT ON CHRISTMAS DAY. SUBSCRIPTIONS INTENDED FOR THIS USE SHOULD, HOWEVER, BE SENT IN AS FAR IN ADVANCE AS POSSIBLE, THAT SPECIAL ATTENTION MAY BE GIVEN THEM BEFORE THE HOLIDAY PRESS OF ORDERS.

MASTERS IN ART

W. & J. Sloane

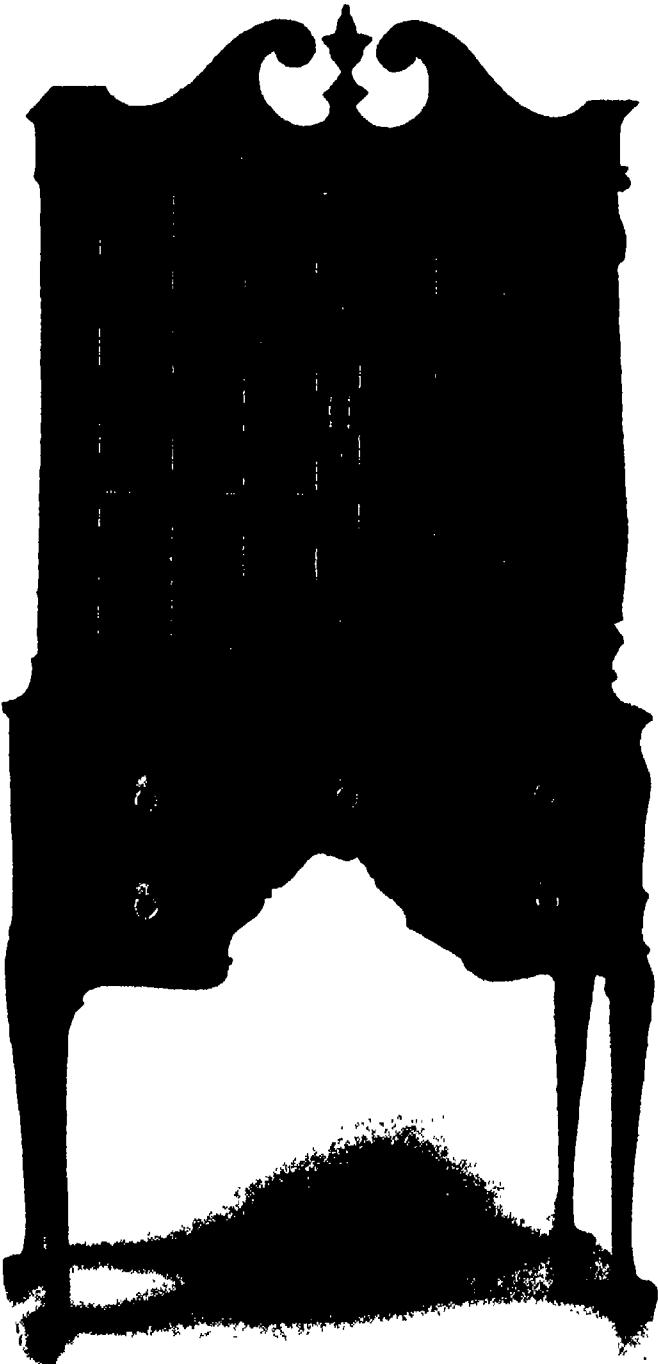
FINE FURNITURE

IN our large collection of French and English Furniture may be found specimens of nearly all the best schools of design, and these serve as models and inspiration to our own artists in preparing designs for our special-order work.

Our illustration shows a Queen Anne Cabinet of dark-finished oak with walnut inlay; pure in feeling and beautiful in outline.

Satisfactory results in the embellishment of each room may be obtained by selecting a choice example of Furniture and making it the key-note of the furnishing, choosing the remaining pieces to correspond. Our superb collection of Furniture, Fabrics, Carpets, and Rugs, and our unequalled facilities for the interior decoration of homes, are at the service of our patrons.

We issue no catalogues, but will be pleased to submit sketches for special requirements.



Broadway and Nineteenth Street, New York

HARPER'S NOVELS

THE MAID-AT-ARMS. By Robert W. Chambers.

The great popular success of "Cardigan" makes this present novel of unusual interest to all readers of fiction. It is a stirring novel of American life in days during the Revolution. It deals with the conspiracy of the great New York land-owners and the subjugation of New York Province to the British. It is a story with a fascinating love interest, and is alive with exciting incident and adventure. Illustrated by Christy. \$1.50.

ISTAR OF BABYLON. By Margaret Horton Potter, author of "The House of de Mailly," etc.

This is a most interesting novel of the time just before the fall of Babylon, up to and including the great feast of Belshazzar. The love story of a goddess. \$1.50.

THE INTRUSIONS OF PEGGY. By Anthony Hope.

A new novel that combines the brightness of the author's "Dolly Dialogues" with the interest of the "Prisoner of Zenda." It is a story of life to-day in London, with the adventures and love affairs of a most charming, ingenuous, and interesting young woman. Illustrated. \$1.50.

THE VULTURES. By Henry Seton Merriman, author of "The Sowers," "With Edged Tools," etc.

The announcement of a new novel by Henry Seton Merriman will be welcome to every reader of fiction. This is an exciting novel of love, adventure, and international intrigue in Russia, etc. The attaches of the diplomatic foreign offices play an important part. Illustrated. \$1.50.

THE WOOING OF WISTARIA. By Onoto Watanna, author of "A Japanese Nightingale," etc.

This is a new novel by the well-known Japanese author, Onoto Watanna. The scene is in Japan, and the characters are Japanese. It is a love story, a novel of great power, exceptionally well told, with all the poetic charm and feeling that made "A Japanese Nightingale" one of the most delightful and popular novels of recent fiction. Frontispiece portrait of author in tint. \$1.50.

WINSLOW PLAIN. By Sarah P. McL. Greene, author of "Flood-Tide," "Vesty of the Basins," etc.

The scene is laid in a quaint little New England village fifty years ago. It is a story of the life at that time in New England, with a fascinating love interest, told from start to finish with the bright, witty optimism and true comedy that all readers enjoyed in the author's "Flood-Tide." The work of the author has already met with wide appreciation both here and abroad. This new novel will be received with special interest by all readers. \$1.50.

**HARPER & BROTHERS, Franklin Square
NEW YORK**

MASTERS IN ART

Harper's Christmas Books

THE DESERTED VILLAGE

Abbey Edition

By OLIVER GOLDSMITH

This is the most beautiful edition of this work of Goldsmith's ever issued. It is exquisitely illustrated from paintings by Edwin A. Abbey, R.A., which first appeared in *Harper's Magazine*. There is a frontispiece portrait of Abbey, introductions by Goldsmith and Austin Dobson, and copious annotations by Cunningham. Royal octavo, bound in silk cloth (in a box). \$3.00.

THE FIRST CHRISTMAS

By Gen. LEW. WALLACE,
author of "Ben-Hur."

The great popularity of this beautiful story has necessitated the publication of this new, handsome edition. It is designed especially for a Christmas gift. It is printed in two colors, illustrated from reproductions of paintings by Raphael, Murillo, etc., and with artistic marginal drawings by William Martin Johnson. Gilt top, uncut edges. \$1.25.

THROUGH THE LOOKING-GLASS

By LEWIS CARROLL

This delightful story — a classic for both old and young — is bound uniformly with the Peter Newell "Alice in Wonderland" published last year. There are forty full-page illustrations by Peter Newell, a frontispiece portrait of the artist, decorative borders in color, gilt top, and deckled edges. It is put up in a handsome box. \$3.00 net.

OUTDOORLAND

By ROBERT W. CHAMBERS,
author of "Cardigan."

Nature stories told to two little children by their outdoor friends, the robin, butterfly, and so on, and beautifully illustrated in tint and color by Reginald Birch, the illustrator of *Lord Fauntleroy*. Type in tint, cover ornamented cloth in six colors and gold, square octavo. \$1.50 net.

MEDITATIONS OF AN AUTOGRAPH COLLECTOR

By ADRIAN H. JOLINE

A handsomely made volume containing a fund of information, humor, anecdotes of famous people all over the world — from Napoleon, Addison, Pope to Queen Victoria, Ruskin, Lincoln, and a host of others. Fully illustrated with portraits and facsimile letters, crown octavo, leather back. \$3.00 net.

AN OLD COUNTRY HOUSE

By RICHARD LE GALLIENNE

The story of the plans and ambitions of two young people who are happily married and who finally acquire and fit up a little country house according to their own ideas. It is not only a most delightfully written story of country life, but one of the most charming love stories of recent fiction. Beautifully illustrated with paintings in tint and color by Elizabeth Shippen Green. Printed in two colors, leather back, decorated sides, and gilt top (in a box). \$2.40 net.

AN INTERNATIONAL EPISODE

By HENRY JAMES

A new edition of what many readers consider the best of Henry James's fiction, daintily and artistically bound, uniform with the author's "Daisy Miller." Illustrated by McVickar. \$1.25.

SONGS OF TWO CENTURIES

By WILL CARLETON
author of "Farm Ballads," "City Ballads," etc.

A new book of poems by one of our most popular verse-writers. It contains verses on a wide range of subjects, all written in the style that has made Mr. Carleton's work so widely read and enjoyed. It is published in a form suitable for a holiday gift. Square octavo, ornamented cloth, fully illustrated. \$1.50 net.

THE LOVABLE TALES OF JANEY AND JOSEY AND JOE

By GERTRUDE SMITH,
author of the "Roggie and Reggie Stories"

These are the nicest little stories imaginable about Janey, a sweet, unselfish child, her sister Josey, and her brother Joe. The subjects are those familiar to all households — tea-parties, making cookies, playing circus, stories of flowers, visits, etc. — fifteen chapters in all, each beautifully illustrated. Sixteen full-page colored drawings; also pictorial cover in colors. \$1.30 net.

Harper & Brothers : Franklin Square, New York

MASTERS IN ART



ILLUSTRATED HOLIDAY BOOKS

Penelope's Irish Experiences

Written by
KATE DOUGLAS WIGGIN

\$2.00

Illustrated by
CHARLES E. BROCK

Uniform with the Holiday Edition of "Penelope's Experiences."

Japanese Girls and Women

Written by
ALICE M. BACON

\$4.00

Illustrated by
KEISHU TAKENOUCHI

A charming gift-book, with exquisite colored illustrations.

Grimm Tales Made Gay

Written by
GUY WETMORE CARRYL

\$1.50, net
(Postage, 12 cents)

Illustrated by
ALBERT LEVERING

Clever travesties on Grimm's Fairy Tales, with many humorous illustrations.

The Fireside Sphinx

Written by
AGNES REPLIER

\$2.00, net
(Post-paid, \$2.14)

Illustrated by
E. BONSALL

Walden

By HENRY D. THOREAU

New one-volume Holiday Edition with 30 photogravure illustrations, and an introduction by Bradford Torrey. \$3.00.

Our Old Home

By NATHANIEL HAWTHORNE

Holiday Edition with a portrait and photogravure illustrations of English scenes and personages. \$3.00.

Italian Journeys

By WILLIAM DEAN HOWELLS

Holiday Edition with many illustrations, by Joseph Pennell. \$3.00.

A Little Tour in France

By HENRY JAMES

Holiday Edition with many illustrations by Joseph Pennell. \$3.00.

Our Houseboat on the Nile

By LEE BACON

With illustrations by Henry Bacon. \$1.75, net.
Post-paid, \$1.90.

In the Levant

By CHARLES DUDLEY WARNER

One-volume Holiday Edition, with portrait, photogravure illustrations, initials, and head-pieces. \$3.00.

HOUGHTON, MIFFLIN & COMPANY, Boston and New York

MASTERS IN ART

MASTERS IN MUSIC

ANNOUNCEMENT



THE PUBLISHERS OF 'MASTERS IN ART' TAKE PLEASURE
IN ANNOUNCING THAT THEY ARE ABOUT TO ISSUE A
COMPANION MAGAZINE, PLANNED ALONG THE SAME LINES,
WHICH WILL TREAT OF THE GREAT MUSICIANS OF THE
WORLD AS 'MASTERS IN ART' TREATS OF ITS PAINTERS.
IT IS THEIR HOPE TO BE ABLE TO NUMBER MANY OF THE
SUBSCRIBERS TO 'MASTERS IN ART' AS SUBSCRIBERS TO ITS
SISTER MAGAZINE; AND THEY CAN PROMISE THAT 'MAS-
TERS IN MUSIC' WILL BE EDITED WITH THE SAME COMPE-
TENCE AND CARE, AND PRESENTED AS ATTRACTIVELY AS
'MASTERS IN ART.' THEY WOULD RESPECTFULLY ASK A
CONSIDERATION OF THE PROSPECTUS WHICH FOLLOWS.

MASTERS IN ART



MASTERS IN MUSIC will consist of a series of Monographs, issued in the form of a monthly magazine. It will be under the editorship of Mr. Daniel Gregory Mason. Each number, complete in itself, will present a comprehensive summary of the life and achievement of one of the great musicians of the world; narrating his life, giving a critical estimate of his genius, and illustrating his work by typical examples of his compositions arranged for the piano. The features of the magazine will be as follows:

SELECTIONS OF MUSIC

Each issue will contain thirty-two pages of music, chosen from the compositions of the Master who forms the subject of the number; those compositions being selected which are most beautiful, and which, in the opinion of competent judges, best manifest the Master's genius.

In making these selections the editor will aim to show the Master at his height, and at the same time to exemplify the various phases of his work. The compositions chosen will not be fragmentary, but each will consist of a complete work or movement. They will be arranged for the piano, or piano and voice, as the case may be, and will be as easy of execution as is consistent with proper richness of effect. Each will be accompanied by an editorial note, suggesting the method of playing, the effect to be sought, and the like.

LIFE OF THE MUSICIAN

The text portion of the magazine will begin with a life of the Musician,—a brief, trustworthy, and interesting biography, compiled from the latest researches, and aiming to shed the utmost light on the work of the artist concerned.

QUOTATIONS FROM THE WORLD'S BEST CRITICS

The greater portion of the text of each magazine will consist of carefully chosen quotations, drawn from what the most eminent musical critics have written of the composer who forms its subject. These collected quotations will bring to the reader of 'Masters in Music' the fruit of the world's best judgment, which could not otherwise be obtained without laborious and wide research.

No one writer, however versatile, is a fair critic in all cases; but here will be found the pith of what has been said of the musician by writers of every shade of opinion. The criticisms will be given in the words of the critics themselves, translated into English when necessary.

A PORTRAIT OF THE MUSICIAN

A portrait of the Musician considered will be given whenever one of authentic value is obtainable.

This portrait will be a reproduction of the best existing likeness of the Master, photographically engraved, and carefully printed in sepia ink on a separate leaf, that it may be detached for framing or mounting if desired.

BIBLIOGRAPHY AND LIST OF WORKS

To add to the value of the magazine as a permanent reference-book, a Bibliography, containing the names of the more important books and magazine

MASTERS IN ART

articles referring to its subject, and a classified list of the composer's chief works, will be included in each issue.

ORDER OF PRESENTATION

That the magazine may be brought to the greatest value for the purposes of reference and study in the shortest time, the twelve numbers of the first year will be devoted to twelve musicians who are typically representative in their attainments.

Among those to be presented during the first year may be named Mozart, Chopin, Gounod, Handel, Verdi, Raff, Grieg, Beethoven (to whom two successive numbers will be devoted), and Mendelssohn. The first issue of the magazine, dated January, 1903, will have Mozart for its subject.

SCOPE AND VALUE OF THE MAGAZINE

It will be seen that to the musician and the lover of music the magazine will bring yearly three hundred and eighty-four pages of music, comprising the most representative masterpieces. To the student it will furnish an attractive monthly lesson, providing him with a consensus of the world's best critical judgment upon the Master considered.

The collected numbers of any year will form a Musical Encyclopædia, which, because of the plan of publication, will exceed in amount of music and completeness of text value any which could be issued after a different fashion. In other words, the magazine will become a Library of Music.

QUALITY OF THE MAGAZINE

'Masters in Music' will measure eleven and one-quarter by eight inches. It will be enclosed in substantial paper covers of attractive design, and bound by sewing, so that it may lay flat on the piano-rack. All the music will be engraved expressly for it in the most legible and attractive style; the letterpress will be printed from type expressly cast in Scotland for this use, the paper will be of good quality, and in every detail the workmanship will be excellent. Attractive bindings, in two styles, will be prepared for the convenience of subscribers. The magazine will be mailed flat.

TIME OF APPEARANCE, ETC.

'Masters in Music' will be issued on the first day of every month, beginning with January first, 1903.

As indexes and bindings, etc., will be prepared for complete yearly volumes, subscribers are advised to date their subscriptions from January, 1903, and thus secure the magazine complete from the beginning.

SUBSCRIPTIONS, ETC.

Price by subscription, \$2.00 a year, in advance. Postage paid in the United States and Canada. Single copies, 20 cents each.

Money may be forwarded by post-office money-order, bank cheque, or in stamps. Currency sent by mail usually comes safely, but should be securely wrapped.

BATES & GUILD COMPANY, PUBLISHERS

42 CHAUNCY STREET, BOSTON, MASS.

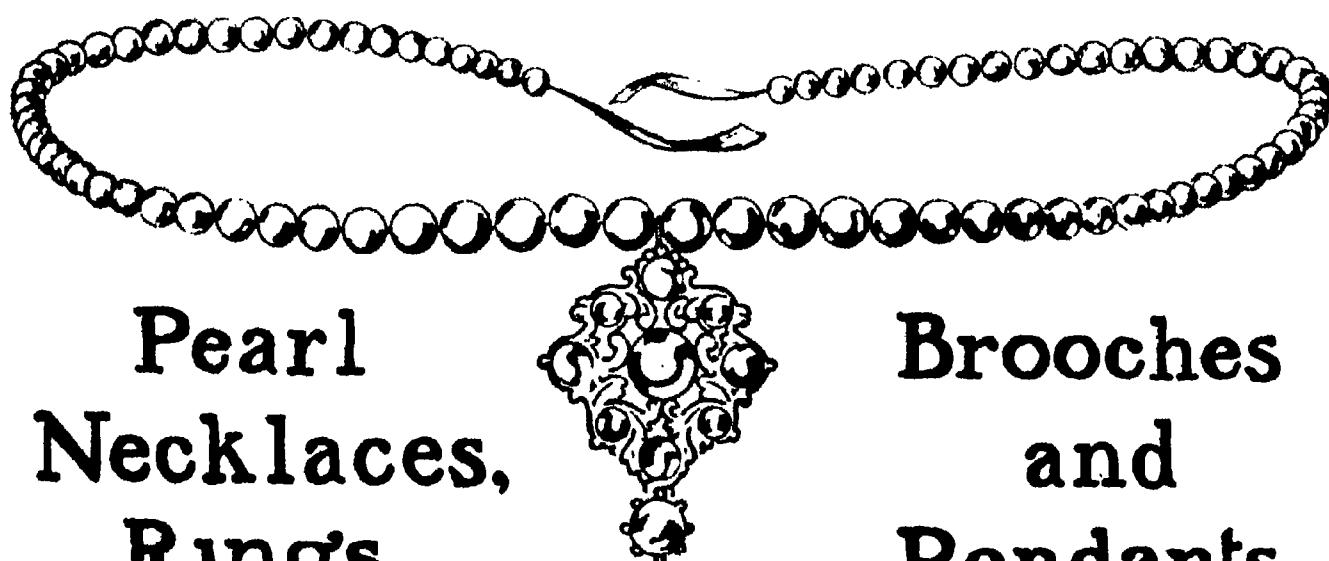
MASTERS IN ART

GRUEBY TILES



GRUEBY FAIENCE COMPANY
K AND FIRST ST'S BOSTON

BIGELOW, KENNARD AND CO.



Pearl
Necklaces,
Rings,

Brooches
and
Pendants.

511 • WASHINGTON • ST.

MASTERS IN ART

Bernardino Luini

LOMBARD SCHOOL

759.5
L95m

50729

1 Exceptional.
1310



MASTERS IN ART PLATE I
PHOTOGRAPH BY ANDERSON

LUINI
THE MADONNA OF THE ROSE-HEDGE
BRERA GALLERY, MILAN



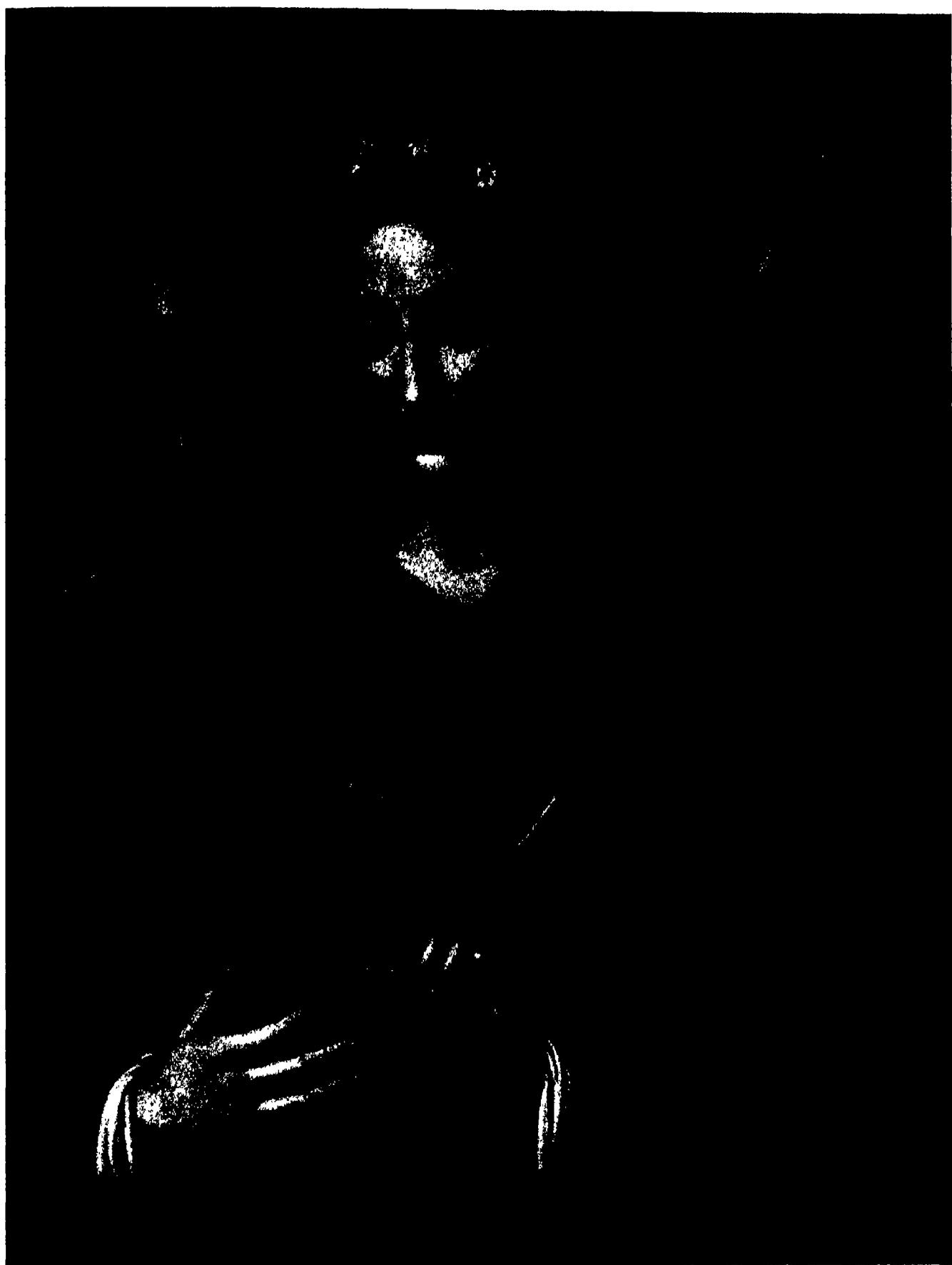
MASTERS IN ART PLATE II
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

LUINI
PORTRAIT OF A LADY
COLLECTION OF R. H. BENSON, ESQ., LONDON



MASTERS IN ART PLATE III
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

LUINI
THE HOLY FAMILY
THE PRADO, MADRID



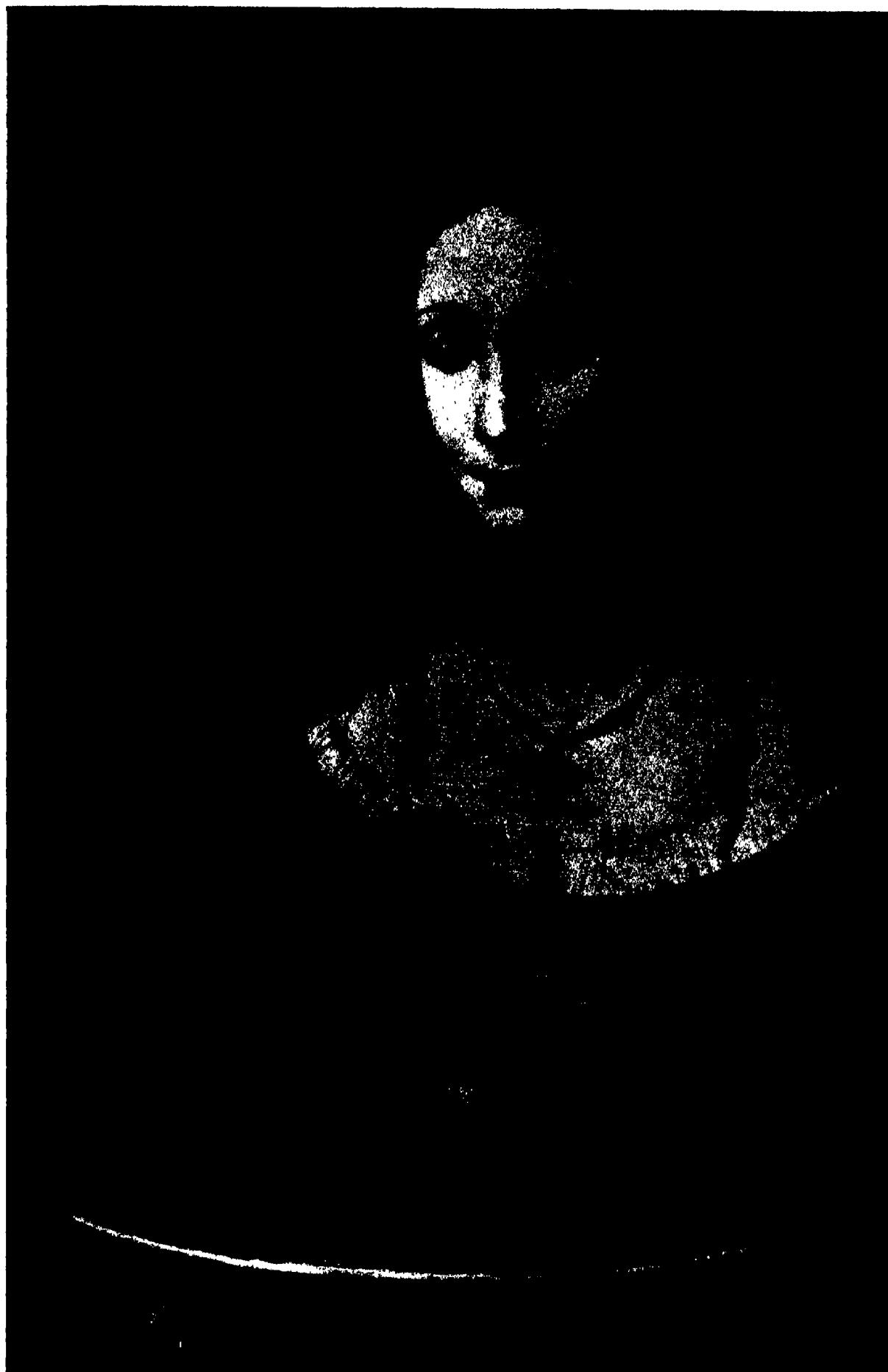
MASTERS IN ART PLATE IV
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

LUINI
ST. CATHERINE AND TWO ANGELS
HERMITAGE GALLERY, ST. PETERSBURG



MASTERS IN ART PLATE V
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

LUINI
THE CRUCIFIXION [DETAIL]
CHURCH OF SANTA MARIA DEGLI ANGELI, LUGA.



MASTERS IN ART PLATE VI
PHOTOGRAPH BY HANFSTAENGL

LUINI
THE DAUGHTER OF HERODIAS
IMPERIAL GALLERY, VIENNA

50729

159.5 L 95 m



MASTERS IN ART PLATE VII
PHOTOGRAVURE BY THE BERLIN PHOTOGRAPHIC CO.

LUINI
'LA COLUMBINA'
HERMITAGE GALLERY, ST. PETERSBURG



MASTERS IN ART PLATE VIII
PHOTOGRAPH BY ANDERSON

LUINI
ADORATION OF THE MAGI
IL SANTUARIO DELLA VERGINE, SARONNO



MASTERS IN ART PLATE IX
PHOTOGRAPH BY ALINARI

LUINI
MADONNA AND CHILD
LAYARD COLLECTION, VENICE



MASTERS IN ART PLATE X
PHOTOGRAPH BY ALINARI

LUINI
THE BURIAL OF ST. CATHERINE
BRERA GALLERY, MILAN



PORTRAIT OF LUINI BY HIMSELF
IL SANTUARIO DELLA VERGINE, SARONNO

Following a fashion of his day, Luini is said to have introduced his own portrait into several of his compositions. It is found in his picture of 'The Nativity' at Como, in the Lugano 'Crucifixion,' where tradition points to the centurion on horseback as a likeness of the artist, and, again, in the fresco at Saronno of 'Christ Disputing with the Doctors,' from which the portrait here reproduced is taken, and where he appears in one corner of the picture in the guise of a rabbi — a venerable old man with long white beard, who turns his kindly face towards the spectator.

Bernardino Luini

BORN 14—? DIED 15—?

LOMBARD SCHOOL

BERNARDINO LUINI (pronounced Loo ee'nee), "the Raphael of Lombardy," as he has been called, was one of the most charming as well as one of the most prolific of North Italian artists; and yet of the life of no other equally eminent painter of the period is so little definite known. It is generally accepted that he was born between 1465 and 1475 at Luino, a sunny little town picturesquely situated among somber chestnut-trees and gray olive groves on the shore of Lake Maggiore. From Luino, in accordance with a custom of the times, he took his name; and to this day an old house, reached by a steep path winding up from the lake, is pointed out to the traveler as the birthplace of the painter, for whom the neighboring street is named, and whom the inhabitants of the place confidently claim as a native of their town.

It has been stated that Luini was the son of one Giovanni Lutero of Luino; that he had a brother, Ambrogio, who was a painter, and two sons, Aurelio and Evangelista, who adopted their father's profession and assisted him in some of his works. We are further told that he went to Milan in or soon after the year 1500; and from the dates that he himself has placed on four of his great frescos, still in the churches for which they were originally painted, we have definite assurance of the scenes of his labors at certain periods of his career.

That all details of the life of a painter so famous as Luini undoubtedly was in his own day should be veiled in obscurity is due, in great measure, to the fact that for some unexplained reason Vasari, the biographer of so many of the old Italian artists, and the chief authority for all particulars that have been handed down to us of their lives, bestows only passing mention upon him, and not only furnishes us with no important biographical information concerning him, but, curiously enough, even misspells his name. "Bernardino del Lupino," he writes, "was an exceedingly delicate and pleasing painter, as may be seen by many works of his, a number of which are still in the city of Milan. At Saronno, a place about twelve miles from there, is a 'Marriage of Our Lady' by this master, which is admirably executed, as are also cer-

tain of his pictures in the Church of Santa Maria, which are most perfectly painted in fresco. Bernardino worked extremely well in oil also. He was a most obliging person, friendly and liberal in all his actions. To him, therefore, is deservedly due all the praise which belongs by right to those artists who do themselves no less honor by the courtesy of their manners and the excellence of their lives than by the distinction to which they attain in their art." Again, in speaking of some of Luini's frescos, he says: "The figures are good and beautiful and the work is carefully executed and very delicately finished." But that is all that Vasari, usually so loquacious, tells us of Luini; nor do other early writers add materially to our knowledge of his life. Lomazzo, a contemporary of the painter, says that in the year 1500 he was already a distinguished artist, and also speaks in praise of him as a poet; but no verses by him have been found, nor is there any trace of the treatise on painting of which another writer, Morigia, tells us that he was the author.

In regard to his works a similar ignorance has until recently prevailed. This is perhaps to be accounted for by the fact that his greatest achievements —his frescos—were located in small and insignificant places, such as Saronno, Como, Legnano, and Lugano,—towns seldom visited by travelers until comparatively recent times,—and also because his easel-pictures, scattered throughout the principal galleries of Europe, bore such similarity to the work of the great Leonardo da Vinci, by whom Luini at one period of his career was strongly influenced, that they were frequently attributed to the Florentine master. As a consequence, Luini was for long ignored or forgotten. Of late years, however, the researches of Kugler, Morelli, Crowe and Cavalcaselle, Brun, and others, to say nothing of the eloquent words of Mr. Ruskin, have re-established Luini's fame and accorded him the position in the history of art that the singular tenderness and beauty of his many frescos and oil-paintings entitle him to hold.

According to the writings of his contemporary Father Sebastian Resta, who states that he knew him personally, Luini was a pupil of Stefano Scotto, a Milanese painter, of whom little is discoverable. In Luini's early work, however, the influence of Foppa, the so-called founder of the Lombard school, may be traced in the sturdily built figures of his first frescos, while in the architectural backgrounds and the use of gold ornamentation, the influences of Borgognone and Bramantino are clearly discernible.

A 'Pietà' in the Church of Santa Maria della Passione, Milan, has long been held to be Luini's earliest known work, but recent critics now regard it as by some unknown painter of the Lombard school. In the Church of San Pietro, near Luino, however, there is an 'Adoration of the Magi,' and in that of San Giorgio al Palazzo, Milan, are five frescos, representing scenes from the life of Christ, which are evidently immature achievements; and the Brera Gallery, Milan, now contains many of the frescos originally in the Casa Pelucca, near Monza, which represent the most important works of his early period.

In connection with Luini's work in the Casa Pelucca, there is a story, albeit unauthenticated, which relates that when the painter was putting the

final touches to his frescos in the Church of San Giorgio al Palazzo in Milan, he received a visit from the parish priest, who, interested in the progress of the paintings, and wishing to see them close to, mounted upon the scaffolding where Luini was working, and missing his footing, or, as some say, in consequence of a movement on the part of the painter, impatient perhaps of some ignorant criticism, fell over backwards and was instantly killed. The excitement and indignation which this event occasioned were so great, and so severely was Luini censured, that, in fear of his life, he fled to Monza, and sought refuge in the house of a prominent citizen of that place, the head of the Pelucca family. For two years he remained in the Casa Pelucca, the home of his patron and protector, decorating its walls with a series of lovely frescos of subjects taken from the Old Testament, from sacred legends, and from mythology. Meantime he lost his heart to Laura, the beautiful daughter of the house, who looked with more favor upon the painter than upon her numerous more eligible suitors. Two of these, however, Amarotto de' Gavanti and Federigo Rabbia, the latter Luini's friend, agreed to engage in a tournament, the victor of which, it was arranged, should be entitled to aspire to the fair Laura's hand. Fate decided in favor of Rabbia; but before he had addressed the lady his disappointed and treacherous rival attacked him one night and murdered him, and Luini, who was with Rabbia at the time, barely escaped with his life. No persuasion could induce Laura Pelucca to look with favor upon the murderer; and as she still persisted in her preference for the painter she was sent by her parents to a convent in Lugano, where, many years later, she was found by Luini when he was at work on his famous 'Crucifixion' in the church of that town: To this day the people of Monza point to a spot named "Torneamento," where they say the tournament between Laura Pelucca's suitors took place, and to another named "Criminale," so called from the crime committed there.

The Casa Pelucca, near the town of Monza, is now a farm-house, despoiled since 1817 of its frescos, many of which, as has been said, are now in the Brera Gallery, Milan. One of the finest of them is the 'Burial of St. Catherine,' in which, according to tradition, Luini reproduced in the face of the young saint the fair features of Laura Pelucca.

Luini is said to have removed to Milan in 1500, one year after Leonardo da Vinci had left that city and retired to his villa at Vaprio. It would seem, therefore, that Luini could not have been, as has frequently been stated, a direct pupil of the great Florentine; indeed, he probably never even saw the master; but there is no doubt that he was strongly affected by Da Vinci's powerful influence. "Milan, when Luini reached it," writes Dr. Williamson, "was full of Leonardo's fame. The skill of the great artist was freely praised, and painters from all parts of Lombardy and Umbria were working in Milan, eagerly copying Leonardo's productions, adopting his ideas in coloring, composition, and expression, and following his lead with determination and with skill. To paint in Milan during the period that followed 1498 was to paint in Leonardo's manner. It was practically impossible for a Milanese painter to emancipate his ideas from the Leonardo influence, or

to escape from the Leonardo style of face and expression." No one felt more deeply than Luini the subtle magic of this fascination; and although no single picture of his can be said to be an imitation of any one of Leonardo's, all his works belonging to this period are more or less reminiscent of Da Vinci.

To this, his second period, his *maniere grigia* Morelli terms it, belong many of his loveliest easel-pictures, as well as many fragments of frescos which, originally in the different churches of Milan, have now been removed to the Brera Gallery in that city. One of the greatest achievements of this time, however, a fresco representing 'The Crowning with Thorns,' is still in its original place in the Hall of the Confraternity of the Holy Crown, now a part of the Ambrosian Library, Milan. The artist is said to have received for this work a paltry sum equivalent to about sixty dollars. Indeed all records show that the payments made to Luini were ridiculously small; but he seems to have been content, and would assuredly never have replied to a patron as Leonardo once haughtily observed when proffered payment in coppers for some work: "I am not one of your farthing painters!"

Luini's fame was now rapidly increasing, and commissions seem to have poured in upon him from all the neighboring towns of Lombardy. From 1520 to 1533 he was at the height of his power, appearing, as Morelli says, "in the fullness and freedom of his independence;" and to this third and last period belong his greatest works, both in fresco and in oil-paintings.

We hear of him at Legnano in 1523, at work on a great altar-piece in seven divisions, representing the Madonna and saints, which still hangs in the church for which it was painted. In 1525, as is proved by the date affixed to one of them, he painted a series of frescos in the pilgrimage church, Il Santuario della Vergine, in the small town of Saronno, between Milan and Como. The story goes that Luini had fled from Milan because, under circumstances that are unknown to us, he had killed a man in self-defense; and, seeking refuge in the pilgrimage church of Saronno, was compelled by the monks to paint a number of frescos there in return for the protection afforded him. The sum of thirty soldi, or about thirty cents a day, was allotted to the artist, together with a daily portion of food and wine; and so well satisfied was he with this modest remuneration for his services that before he left the brethren he painted for them as a gift a beautiful picture of 'The Nativity' on the cloister wall. "'T is almost a pity," said the good monks, "that Bernardino did not murder more men, that we might have received from him more such gifts."

Between 1526 and 1529 Luini was at work in Milan, fulfilling a commission from Allessandro Bentivoglio to decorate the interior of the newly erected Church of San Maurizio, belonging to the ancient foundation known as the Monastero Maggiore, where, with the help of assistants, he achieved what may be regarded as his most important and elaborate scheme of interior decoration. In 1526 he was at Como, where he painted three great pictures in the cathedral of that town, 'The Nativity,' the 'Adoration of the Magi,' and 'The Madonna and Saints.'

Three years after this Luini left Milan for Lugano, where he had been commissioned to decorate the screen of the Church of Santa Maria degli

Angeli, to paint a 'Last Supper' for the refectory of the adjoining convent, and to decorate a lunette in the cloister. The 'Last Supper,' although it bears a resemblance to Leonardo's great picture of the same subject, is different in the arrangement of its details, and full of Luini's own individuality. It has been removed from the convent, which is now converted into a hotel, and is preserved in the church itself.

Finer by far, however, is the enormous 'Crucifixion,' one of the largest single frescos ever painted. It covers the entire wall which separates the nave from the choir of the church, and is generally held to be Luini's masterpiece. This work bears the date 1529. That same year Luini was in Milan again, decorating, at the instance of Francesco Besozzi, a chapel in the Church of San Maurizio; after which, in 1530, he retired to Lugano to execute the last of his three commissions there, a fresco for the lunette of the cloister, representing the Madonna with Jesus and St. John. Again, in 1533, he seems to have been in Lugano, where an entry in the books of the convent shows that the last payment for his works there, a sum of fifty lire, was delivered to the painter in that year.

After this, all records cease. At the very height of his fame, in the full force of his artistic power, Bernardino Luini suddenly disappears from our sight. The date of his death and the place of his burial are alike unknown.

The Art of Luini

GEORGES LAFENESTRE

'MAITRES ANCIENS'

THE most eminent men of genius in any epoch may be compared to great forest trees that rear their branches into the sunlight, while their trunks remain in shadow, and the eye, attracted by their imposing magnificence, overlooks the smaller trees, their offsprings, which stand beside them. How many excellent painters at Rome and Florence were thus quite overshadowed by Raphael and Michelangelo! In Lombardy Leonardo da Vinci was a like overshadowing influence. But great as it was, Leonardo's genius was not an isolated thing; and the student who directs his attention to some of the lesser painters who were his followers and admirers will not find himself unrewarded.

Before Da Vinci's arrival at Milan, in 1483, the voluptuous and spend-thrift court of the Sforzas had already in its service a number of excellent local artists, who may be divided into three groups, one following Bramante, another devoted to the culture of the antique after the example of the Paduanos, while the third drew inspiration chiefly from the nature and life about them. Thus art in Lombardy was already in movement, and Leonardo only took the lead in the march and hastened its activity.

But in spite of his precautions to transmit the broadest traditions of art, the irresistible power of Leonardo's personality would, no doubt, in the long run, have produced the same fatal results in Lombardy that the influence

of Raphael produced at Rome, and that of Michelangelo at Florence, had it not been for the course of political events. A series of revolutions, dating from the advent of Charles VIII. of France, in 1494, embroiled all Upper Italy and cut short the spread of any dominant influence. After the fall of his patron, Lodovico Sforza, Leonardo fled first to Florence and later to Rome, only returning to Milan to confide the care of his old age to the youthful ultra-montane conqueror, Francis I., who took him to France in 1516, where he died, shortly after, at the Hôtel de Cloux, near Amboise. His direct pupils and followers left Milan at the same time. His favorite, the charming and gentle Francesco Melzi, followed him into exile, and when, after the master's death, he returned heartbroken to Milan, he had ceased to paint and lived only in the past. Andrea Solario, also Leonardo's companion in exile, remained in France. Beltraffio had died in his early youth, before his master; and Cesare da Sesto, who had meantime become the close friend of Raphael, never returned from Rome.

The place which Leonardo had occupied was thus left vacant at Milan; and, having lost their leader, the Lombard painters regained, in a sort, their independence—if vacillation between the traditions of Padua and Florence, of Mantegna and Leonardo, can be called independence. There were, however, at this time in Milan two men of greater individuality, who were to become famous: Gaudenzio Ferrari, bold, daring, a lover of great spectacles and energetic coloring, and Bernardino Luini, sympathetic, charming, devoted to grace, and most susceptible to beauty.

No better example than that of Luini could be cited to prove with what power a great genius imposes itself on a weaker, though an even more than usually individual, nature. Luini was the faithful follower of Leonardo from a distance. Indeed, so closely did he adapt his style to that of Da Vinci that their works have, until recently, been commonly confounded, most of Luini's pictures having at one time or another been attributed to a master whose pupil he had in all probability never been.

With an artist so unequal as Luini always was, it is impossible to determine the sequence of his works with any precision in the absence of documents; but some of his frescos, now in the Brera Gallery, Milan, show, nevertheless, such involuntary awkwardness in parts that we may unhesitatingly attribute them to the fumblings of juvenile inexperience, and not to the carelessness of an accomplished painter. Yet, even in his early works, Luini's individual bent is clearly apparent. He already knows how to endow his figures with that naïve loveliness which was peculiar to him, and already shows, in his methods of grouping and action and his manner of expressing sentiment, that same charming and primitive simplicity which was more and more to single him out among contemporaries who were daily further and further misled by examples from Rome and Venice into attempting theatrical *mise en scène* and picturesque over-action.

Even in these early works, too, we may perceive that Luini was one of those Renaissance artists who most naturally apperceived impressions of the outer world after the antique fashion. Pompeii and Herculaneum had not

yet come to light, and fragments of the works of Greeks and Romans were still rare, even in the Eternal City. It is doubtful if Luini could have seen any great number of them even in drawings, but he seems to have penetrated the spirit of classic art with an ease which can be explained only by a natural aptitude. His early compositions, by their simplicity, often recall the disposition of the classic bas-reliefs; and before more than one of his pictures we seem to catch some hint of a less sensual antiquity, a sort of Christian Pompeii, as it were. His lighting is always simple, without any violent effects of chiaroscuro; but the outlines are not drawn with the rigidity of the Primitives, and the soft coloring has none of that look of sharpness or dryness which was so common in the frescos of his own time.

He never, from these beginnings on—and it is perhaps one of his most delightful characteristics—seems to have made any of the pretensions either to ideal or technical elaborateness which were common with so many of the artists of his day. Throughout his whole achievement we find no touch of mannerism; and he owes his unfailing seductiveness to the surety with which he selected from common life the attitudes of grace, and to the unassumed elevation of a sensitive, beauty-loving imagination, which kept him equally from labored subtlety or banal trivialities.

The subjects, at least of his easel-pictures, are but little varied. 'The Daughter of Herodias,' 'The Holy Family,' and the 'Madonna and Child' were for him inexhaustible themes in which he might best show his exquisite understanding of feminine beauty and delicate appreciation of maternal love. His figures of women, taken from his own race, may be divided into two principal types, which seem to have haunted his imagination from first to last. One was the slender woman of aristocratic blood, fine, delicate, and white, whose blond waving tresses, dark passionate eyes, and insoluble and disquieting smile had already bewitched Leonardo; the other was the strong woman of the people, with square shoulders and fine ruddy flesh, thick black hair, and frank open eyes. His figures of the child Jesus or of the little St. John are always vivacious, dimpled, rosy children, true portraits of the Italian babies which he must have seen playing before the doorways beside the long dusty roads.

At a time when imitation of the greater masters of Rome, Florence, and Venice was the fashion, Luini had the good sense never to swamp his own natural and sympathetic expression in striving after great effects or *tours de force* of execution. Formed in the most cunning and skilful of all the schools of painting, he nevertheless, by the candor of his impressions, and the modesty of his expressions, remains linked with the Primitives. Like them, his religious subjects were expressions of the sincere piety with which his soul overflowed, not pretexts for the exhibition of artistic sleight of hand. Like them, he never ceased to welcome any sweet and simple suggestion which casual living nature might afford. Like them, he charms us by that sincere poetry which disappeared in the other Italian artists just in measure as they became enslaved by tradition.

Less knowing, less bold, less beautiful, less sure, than his master Leo-

nardo; less careful in his execution than his co-disciples, Cesare da Sesto, Sala, and Solario; less various in composition and less rich in color than his companion and pupil, Gaudenzio Ferrari, he was superior to all of them, yes, even to Leonardo himself, in the sympathetic charm, naïve emotion, and sincere tenderness which breathe from his works.—ABRIDGED FROM THE FRENCH

A. F. RIO

'DE L'ART CHRÉTIEN'

OF all the gaps which occur in Vasari's 'Lives of the Painters,' that which seems most incomprehensible and unpardonable is his omission of any adequate mention of Bernardino Luini. One would have thought that Luini's but recently completed works must have forced themselves upon his admiration, or at any rate upon his notice, for when Vasari visited Milan in 1565 he must have seen them everywhere,—in churches, in chapels, in all public places. He could not have remained blind to the admiration of the Milanese for them, and to their reverential esteem for the memory of the painter. In the face of all these reasons for having included Luini's biography in his history, Vasari did omit him, however; and it seems as though he must have been actuated by some reason stronger than any mere school rivalry. . . .

Whether Bernardino Luini was Leonardo's direct pupil, or whether he appropriated the master's style and manner, as far as in him lay, because of mere natural inclination for that form of expression, it is certain at any rate that no other painter ever availed himself so largely, and, be it added, so worthily, of the heritage left by the great Florentine. And yet, though from a purely external point of view none ever followed Leonardo so closely, it should be added at once, lest we do injustice to Luini, that there lay in his nature two qualities which were dominant even over his passion for Leonardo's manner. One of these was his religious sentiment; the other was his innate love of grace,—a grace as spontaneous and free from affectation as was his piety. From Leonardo he took his gracious types, and simplified them; his severe types, and softened, often weakened, them; but in many a picture, particularly those in which he painted the Virgin and the Child, or the saints in moments of fervor or repentance, he shows himself spiritually superior to Leonardo.

The difference, perhaps, was due no more to their differences of character than to those of circumstance and environment. Leonardo da Vinci played a princely part on the world's stage. His patrons were sovereigns. Every one of his rare brush-strokes was hailed with acclaim. For nearly twenty years he reigned supreme over the school which he himself had created. Luini, on the other hand, fell upon evil days, and doubtless bore his full share of the public misery and oppression to which Milan, the city of his adoption, was subjected. His patrons must have been principally those who wept for things present and prayed for things to come; and as the evil years followed one another without notable surcease, he was in no danger of lacking inspiration for the type of art such patrons desired. His mission, as it was set him by his times, was to delight the eyes of those in whom present misery had

quickened the desire for beauty, and whose thoughts had been turned by temporal oppression to things of heaven. These circumstances may, perhaps, explain something of Luini's constant and unworldly grace, and the gentle melancholy and sincere piety of his saints and Virgins.

On the side of pure artistry, however, be it remembered that he never ceased to copy Leonardo's works, piously finishing—at least so the story goes—those that the master had left uncompleted. But in addition to the major influence, direct or indirect, of Leonardo, two minor influences concurred in affecting Luini's work. The first of these was upon the spiritual side, and came from Gaudenzio Ferrari, his coreligionist in faith and art, from whom he borrowed something of religious sentiment: the second was upon the external side, and was due to Raphael, from whom Luini borrowed to a certain extent in manner. But these secondary influences are not always easily apparent in his works. They are rather like undercurrents, which influence the drift but do not show upon the surface; and in the main we shall not misjudge Luini if we call him a painter whose style was an imitation, so far as in him lay, of Leonardo da Vinci's, but whose work was individualized and tinctured by a native grace and a sincere and unaffected piety.—**FROM THE FRENCH**

ENCYCLOPÆDIA BRITANNICA

'LUINI'

ASERENE, contented, and happy mind, naturally expressing itself in forms of grace and beauty, seems stamped upon all the works of Luini. Along with this natural sweetness of character, a dignified suavity is the most marked characteristic of his works. They are constantly beautiful, with a beauty which depends at least as much upon the loving self-withdrawn expression as upon the mere refinement and attractiveness of form. This quality of expression appears in all Luini's productions, whether secular or sacred, and imbues the latter with a peculiarly religious grace—not ecclesiastical unction, but the devoutness of the heart. His faces, while extremely like those painted by Leonardo, have less subtlety and involution and less variety of expression, but fully as much amenity. He began indeed with a somewhat dry style, but this soon developed into the quality which distinguishes all his most renowned works; although his execution, especially as regards modeling, was never absolutely on a par with Leonardo's.

Luini's paintings do not exhibit an impetuous style of execution, and certainly not a negligent one. His method was simple and expeditious, the shadows being painted with the pure color laid on thick, while the lights are of the same color thinly used, and mixed with a little white. His coloring is mostly rich, and his light and shade forcible.

G. C. WILLIAMSON

'BERNARDINO LUINI'

LUINI was a master of fresco work. It was the suitable medium in which to express his thoughts; the vision of his mind could easily and rapidly be placed upon the wall, and the very rapidity of the work and its sketch-like character were all in his favor.

He was a shrewd and dexterous colorist, his frescos are luminous and brilliant but never gaudy, his easel-pictures rich, deep, and harmonious. In fresco his scale of coloring is a low one, and his colors grayish in tone, such tints as salmon, orange, pale brown, puce, and cold blue being his favorites. In his easel-pictures a different scheme prevailed, and his tints are velvety red, delicate roses and greens, and intense purples and browns; but the result is always harmonious.

His knowledge of landscape was but slight; buildings are well drawn, mountains are well suggested; but trees are beyond him, and the sky, with its clouds (which curiously enough is never really blue in his pictures), baffles him altogether.

He was neither so subtle nor so profound as Leonardo. He was not so archaic as are Borgognone and Foppa, nor so architectural as Bramantino, nor so luscious and voluptuous in style and coloring as Gaudenzio Ferrari. His composition is not nearly so original as is Sodoma's, nor so well-balanced as is Bramantino's.

He was persevering, hard-working, and simple in his efforts, and has left behind him a vast quantity of work, very much of which is of the first order of merit. He was not dramatic in his expression, but rather lyric; not inductive, but deductive; not objective, but subjective. His visions were within his breast, they inspired his art, and his pencil reflected his own inner consciousness.

He cannot be called a great master. He was very weak in composition, his frescos are often too crowded. There is a poverty in his early efforts, a monotony and a sameness of feature, the domestic element is uppermost, the heroic or epic almost absent, the idyllic in the greatest demand. Later on, with the same general characteristics, comes the deep and intense religious devotion, and it is this which is the key-note of his life. Symonds recognized his wonderful power to "create a mood." His pictures, like a note of music, draw a corresponding chord from the heart; and this chord is, at the will of the painter, bright with joy or tremulant with sorrow and grief. His friends were, as Rio expressed it, "those who prayed and those who wept," and it is to them that he still appeals so forcibly.

The man's intense faith, his deep devotion, the truth of his religion, and his intimate knowledge of the mysteries alike of joy and of bitter sorrow are revealed by his pictures. His own tenderness of nature, the sweetness of his affection, his chivalry, thoughtfulness, serious disposition, and calm serene faith,—all these are elements of his life taught by his works.

JOHN RUSKIN

'QUEEN OF THE AIR'

LUINI is, perhaps, the best central type of the highly trained Italian painter. He is the only man who entirely united the religious temper which was the spirit-life of art with the physical power which was its bodily life. He joins the purity and passion of Fra Angelico to the strength of Veronese: the two elements, poised in perfect balance, are so calmed and restrained, each by the other, that most of us lose the sense of both. The artist does not see the strength, by reason of the chastened spirit in which it is used; and the

religious visionary does not recognize the passion, by reason of the frank human truth with which it is rendered. . . .

Luini has left nothing behind him that is not lovely; but of his life I believe hardly anything is known beyond remnants of tradition which murmur about Lugano and Saronno, and which remain ungleaned. This only is certain, that he was born in the loveliest district of North Italy, where hills and streams and air meet in softest harmonies. Child of the Alps, and of their divinest lake, he is taught, without doubt or dismay, a lofty religious creed, and a sufficient law of life, and of its mechanical arts. Whether lessoned by Leonardo himself, or merely one of many disciplined in the system of the Milanese school, he learns unerringly to draw, unerringly and enduringly to paint. His tasks are set him without question, day by day, by men who are justly satisfied with his work, and who accept it without any harmful praise or senseless blame. Place, scale, and subject are determined for him on the cloister wall or the church dome; as he is required, and for sufficient daily bread, and little more, he paints what he has been taught to design wisely, and has passion to realize gloriously; every touch he lays is eternal, every thought he conceives is beautiful and pure; his hand moves always in radiance of blessing; from day to day his life enlarges in power and peace; it passes away cloudlessly, the starry twilight remaining arched far against the night.

F. T. KUGLER

'THE ITALIAN SCHOOLS OF PAINTING'

BERNARDINO LUINI holds perhaps the foremost rank among the Lombard painters indirectly influenced by Leonardo. He was not, as is generally supposed, a pupil of Da Vinci, but appears to have learned the elements of his art from one Scotto, a painter of whom nothing is known, passing afterwards into the school of Ambrogio Borgognone, who may be considered as his real master. It was not until much later that he established himself at Milan, and was influenced by the works of Leonardo. Whether he ever saw the master himself is doubtful. It was not until after 1510 that he imitated him, and adopted his second, or Leonardesque, manner, departing from that of his first teachers. It was more than ten years later that, in his third, or what is known as his "blond," manner, he completely developed his own style, showed himself a really independent master, and executed the works upon which his reputation is mainly founded. Luini was fortunately a very prolific artist, and painted in tempera, fresco, and oil. He rarely signed his pictures; only four, belonging to his last period, are inscribed with his name.

The great merit of Luini has been acknowledged only comparatively recently. The qualities of power and great individuality are not included within the range of his art; but in purity, grace, and spiritual expression, his works, in their appeal to the heart, take rank with the highest known. His career embraced the period of transition from the earnestness of the older masters to the feeling for beauty which marked the perfection of Italian art, and his works, especially those of his later period, embody both. Pictures by Luini long passed under the name of Leonardo; yet his type is so decided and distinct that his hand is now easily recognized. His likeness to Leonardo, in

pictures of his second manner, is confined to a smiling and pathetically beatific expression common to both, but much more frequent in Luini, whose heads of women, children, and angels present every grade from calm serenity, sweet cheerfulness, and innocent happiness, to ecstatic rapture. The transparency and refined delicacy of his coloring and the accuracy and freedom of his execution place him among the first of fresco-painters, and as a decorative painter he is also almost unrivaled.

JOHN ADDINGTON SYMONDS

'RENAISSANCE IN ITALY'

WITHOUT Leonardo it is difficult to say what Luini would have been, so thoroughly did he appropriate his teacher's type of face, and, in oil-painting, his refinement. And yet Luini stands on his own ground, in no sense an imitator, with a genius more simple and idyllic than Da Vinci's.

To the circumstance of his having done his best work in places hardly visited until of late years may in part perhaps be attributed the tardy recognition of a painter eminently fitted to be popular. Luini was essentially a fresco-painter. None, perhaps, of all the greatest Italian *frescanti* realized a higher quality of brilliancy without gaudiness by the scale of colors he selected and by the purity with which he used them in simple combinations. His frescos are never dull or heavy in tone, never glaring, never thin or chalky. He knew how to render them both luminous and rich, without falling into the extremes that render fresco-paintings often less attractive than oil-pictures. His feeling for loveliness of form was original and exquisite. The joy of youth found in Luini an interpreter only less powerful and even more tender than in Raphael. While he shared with the Venetians their sensibility to nature, he had none of their sensuousness or love of pomp. The sentiment for naïve and artless grace, so fully possessed by Luini, gave freshness to his treatment of conventional religious themes. Under his touch they appeal immediately to the most untutored taste, without the aid of realistic or sensational effects. Among all the Madonnas ever painted, his picture of Mary with the trellis of white roses, and another where she holds the infant Christ to pluck a purple columbine, distinguish themselves by this engaging spontaneity. The fresco of St. Catherine carried by angels to Mt. Sinai might be cited for the same quality of freshness and unstudied poetry.

When the subject demanded the exercise of grave emotion Luini rose to the occasion without losing his simplicity: All harsh and disagreeable details are either eliminated or so softened that the general impression, as in Pergolesi's music, is one of profoundest and yet sweetest sorrow. Luini's genius was not tragic. The nearest approach to a dramatic motive in his work is the figure of the Magdalene kneeling before the cross, in the 'Crucifixion' in Lugano, with her long yellow hair streaming over her shoulders, and her arms thrown backward in an ecstasy of grief. He did well to choose moments that stir tender sympathy—the piety of deep and calm devotion. How truly he felt them—more truly, I think, than Perugino in his best period—is proved by the correspondence they awake in us. Like melodies, they create a mood in the spectator.

The Works of Luini

DESCRIPTIONS OF THE PLATES

'THE MADONNA OF THE ROSE-HEDGE'

PLATE I

THIS picture, one of Luini's loveliest productions, was painted between 1515 and 1520 for the Certosa of Pavia. Early in the nineteenth century it was sold by the monks of that place to a private owner, and in 1825 was purchased from him for the Brera Gallery, Milan, where it now hangs.

In the general character of its technique the influence of Leonardo is apparent in this work, but the type of the Madonna, and still more the face of the Child, with its "expressive and far-seeing eyes," recalls rather the Madonna pictures of Raphael.

The Virgin, clad in a red robe, is seated in front of a trellis covered with white roses. A blue mantle is draped over her fair hair. "The sweet humility of her expression and the natural movement of the Child, turning to pick the columbine in the flower-pot at his side," writes Julia Cartwright, "are alike characteristic of Luini, whose perfect taste rarely fails to lend distinction to his conception, and of whom Mr. Ruskin has said with truth that 'he has left nothing behind him that is not lovely.'"

'PORTRAIT OF A LADY'

PLATE II

IN his recent monograph on Luini, Dr. Williamson enumerates three portraits, and three only, by the hand of that artist,—'La Columbina,' of which a reproduction is given in the present number, a slightly tinted drawing of a woman in the Albertina, Vienna, and this 'Portrait of a Lady' in Mr. R. H. Benson's collection, London.

It is not known whom this carefully painted portrait represents. The lady wears a dark gray gown with white embroidered chemisette and yellow head-dress. In her right hand is a marten, and with her left hand she touches a long necklace to which a jeweled cross is attached. A green curtain forms the background.

"The work is an altogether unexpected revelation on the part of Luini," writes Signor Frizzoni, "but in the noble bearing, in the smile which seems to us like a reflection of Leonardo's 'Mona Lisa,' yes, even in the somewhat awkward arrangement of the fingers of his beautiful model, we recognize that this is unmistakably a genuine Luini."

'THE HOLY FAMILY'

PLATE III

IN this panel-picture, painted in fresco, Luini has represented the Madonna standing with outstretched arms, infolding in her mantle the infant Jesus and St. John, who, seated on a parapet in the foreground of the picture, are embracing one another. Beside the Madonna is a tall flowering lily such as Luini frequently introduced into his compositions, and against the dark and

shadowy background is the figure of St. Joseph, leaning upon a staff. The whole work is full of that tender pathos especially characteristic of Luini's Madonna pictures, which perhaps more than any others are like melodies and "create a mood."

The picture was sent by Philip IV. of Spain to the monastery of the Escorial, and was later removed to the Prado Gallery, Madrid, where it now hangs.

'ST. CATHERINE AND TWO ANGELS.'

PLATE IV

ST. CATHERINE of Alexandria was a favorite subject with all the artists of the Lombard school, and Luini has repeatedly represented various incidents in the life of this virgin saint. In the inner chapel of the Church of San Maurizio, Milan, he painted two frescos depicting her martyrdom; at Saronno we find her figure in one of the niches of the church; among his easel-pictures are two representing her mystic marriage, and others in which she is introduced as attendant upon the Madonna; and again, he has shown her borne by angels to her tomb (plate x). In the picture which is here reproduced we see her richly robed in red, and holding in her hands the book expressive of learning and eloquence, of which she was the patron saint. A light gauzy drapery is over her shoulders, and jasmine flowers, like stars, adorn her hair. Child angels stand on either side of her, one holding a palm and the other a wheel, emblems of her martyrdom.

This picture belonged originally to the Duke of Medina, and then passed into the possession of the kings of France. Subsequently it was at Malmaison, the residence of the Empress Josephine, and in 1815 was acquired by the Hermitage Gallery, St. Petersburg, where it now hangs.

'THE CRUCIFIXION' [DETAIL]

PLATE V

LUINI'S vast fresco of 'The Crucifixion,' of which the central portion is here reproduced, covers the whole screen before the choir in the Church of Santa Maria degli Angeli at Lugano, a space which measures some fifty feet broad by twenty-five feet high. It bears the date 1529, and is one of the last as well as the greatest of the artist's works. Unfortunately, it has suffered sadly from the ravages of time, and its originally rich colors have become blackened, and in some places effaced, by smoke and incense.

It has been said that in this celebrated fresco all Luini's virtues and his one great fault—failure in composition—are manifested. But although the work is far too crowded as a composition, and so lacking in unity that the spectator at first feels lost in the complexities of its design, the beauty of the single groups is so striking, and the devotional spirit which inspired the artist so marked that the picture cannot fail to be profoundly impressive.

In the center stands the lofty cross on which the Saviour hangs, a crucified thief is on either side, while crowds of men, women, and children, soldiers and horses, stand around. The air above is filled with groups of sorrowing angels which hover about the dying Christ; and in the distance, on a raised plateau, the consecutive events of the Passion are depicted.

Still farther beyond stretches a hilly landscape with a view of the town of Lugano and the church which contains the fresco. The style of the picture is, as Mr. J. Beavington-Atkinson has said, "a little out of keeping with its chronology. It survives, indeed, as the last masterwork which succeeds in reconciling the spirituality of the earliest Christian period with the perfect physical development of the Italian Renaissance."

The part of the fresco that is here reproduced represents the group of figures at the foot of the cross. In the centre stands Joseph of Arimathea bearing the vessel of vinegar in which a sponge has just been dipped. Near him is St. John, a figure full of beauty and pathos, standing with one hand upon his breast, his gaze upturned to Christ. In front are the soldiers disputing over the garments of the Saviour, and behind is the centurion on horseback, whose face is said to be a likeness of the artist. To the extreme left the Madonna is seen swooning in the arms of the holy women, and at the foot of the cross kneels Mary Magdalene, richly dressed, her arms passionately outstretched, her head raised to the Redeemer, her long hair falling in golden waves over her shoulders. "A sublime figure," Monsieur Gauthiez calls her, and Symonds says that in this kneeling Magdalene Luini more nearly approached a dramatic motive than anywhere else in the whole range of his art.

'THE DAUGHTER OF HERODIAS'

PLATE VI

"SALOME, the daughter of Herodias, was often selected by painters as the theme of their pictures because of her traditional beauty," writes Signor Frizzoni, "and we know that this subject was treated by Luini at least four times. One of these works is in Florence, another in Milan, a third in Paris, and a fourth hangs in the Imperial Gallery, Vienna. In all four versions Salome's cold beauty, her regular features and rippling golden hair, are contrasted with the tragic spectacle offered by the severed head of John the Baptist."

The Vienna version, formerly attributed to Leonardo da Vinci, is here reproduced. Salome is holding a silver dish upon which lies the head of St. John, with its calm, peaceful face and long, dark, curling locks. Behind Salome is seen the executioner.

"Salome differs in features in each version of the subject," writes Dr. Williamson; "but her style of dress, her full bosom, only partially hidden by the undergarment, her long, rich, waving hair confined by a fillet, are similar in each picture. She is a beautiful, sensuous, and voluptuous woman, devoid of sympathy or tenderness,—characteristics which are marked not only in her face, but in her form and hands."

'LA COLUMBINA'

PLATE VII

THIS celebrated picture has long been a subject of dispute among the critics. As was the case with so many of Luini's works, it was for many years ascribed to Leonardo da Vinci, an attribution which in this case

seemed a natural one, owing to the fact that the face of the lady in 'La Columbina' bears a close resemblance to that of the Virgin in Leonardo's great cartoon of St. Anne in the Royal Academy, London. Mr. Claude Phillips, who calls 'La Columbina' "a puzzle," suggests that the reason of its indisputable fascination is that in its composition some drawing of Da Vinci's has been closely followed. Crowe and Cavalcaselle, however, pronounce the picture to be the work of Solario; Morelli attributes it to Gianpetrino; in the Hermitage Gallery, St. Petersburg, where it now hangs, it is catalogued under the name of Francesco Melzi; while Dr. Williamson, his latest biographer, unhesitatingly gives the work to Luini. It is the original of the well-known painting called 'La Columbina,' or 'Flora,' or 'Vanity,' which in 1649 was in the collection of Marie de Médicis, and after passing through various hands, was acquired in 1850 by the Hermitage Gallery, for the sum of 40,000 florins. Three ancient copies of the picture are in private collections in England.

'La Columbina' represents a young woman, probably some Milanese beauty, idealized after the Leonardesque fashion, dressed in a white gown embroidered in yellow, and with a blue mantle thrown over one shoulder. In her lap are white jasmines, and in her left hand she holds the spray of columbine that gives the picture its title. "The face is thoroughly Luini's," writes Dr. Williamson, "and resembles his Madonna faces, especially about the eyes. The posture of the hand holding the columbine so daintily is very characteristic, and Luini loved to express feeling, as is done in this case, by pose and gesture. The hands themselves and their wrists are very Luinesque, the parting of the hair, the dress, the falling of the draperies, and the gathered-up flowers in the lap all bespeak the same hand, but the flowers and fern in the background appear to have been added by another."

'ADORATION OF THE MAGI'

PLATE VIII

IN the pilgrimage church of Saronno, Il Santuario della Vergine, as it is called, Luini painted a series of frescos representing incidents from the life of the Virgin. The fourth in this series, the 'Adoration of the Magi,' is here reproduced.

The subject was a popular one with the Milanese because of a tradition that an archbishop of their city, St. Eustorgius, who lived in the fourth century, had brought to Milan the bodies of the three kings who had journeyed to Bethlehem to worship the new-born Christ, and deposited the precious relics in a large sarcophagus in the church, which still bears the archbishop's name. After many years, however, when Milan was captured by Frederick Barbarossa, in 1162, the bones of the three kings were carried off by the conqueror and enshrined in the city of Cologne, but the Church of St. Eustorgius, in Milan, where they had reposed for centuries, was still regarded as a holy spot, and continued to be the favorite shrine of the faithful.

Luini painted the subject of the 'Adoration of the Magi' again and again, and never more successfully than in the pilgrimage church of Saronno. He has observed the traditional ordering of the subject. The scene is laid out-of-

doors. The Virgin, young and beautiful with a beauty as far removed from the slender and somewhat angular type of the fifteenth-century masters as from the massive figures already coming into vogue in the Roman school, is clad in a pale blue mantle and pink robe. Seated in front of a ruined stable, she presents the Holy Child to the three strange kings who have come from afar to worship him. One of these, an old man with a long white beard, kneels before the Mother and Child with clasped hands, the folds of his orange-colored mantle falling about him. The second king, cap in one hand and golden chalice in the other, kneels on the left of the Virgin, and the third, a Moor, richly dressed and wearing a gold crown upon his white turban, is at the right. St. Joseph, his hand uplifted in thanksgiving, stands near; various attendants of the kings are grouped around; and in the distance a long train of riders leading camels and a giraffe slowly descends the road that winds among the hills. The star of the east is in mid-air, and in the clouds above is a choir of five little angels singing the "Gloria in Excelsis" from a scroll held in their hands.

"This version of the oft-repeated subject," writes Julia Cartwright, "is remarkable alike for the freshness and originality of the conception and for the brilliancy of the execution. It unites the splendor and festive gaiety of the Renaissance with that tender and reverent feeling that marks all Luini's works."

'MADONNA AND CHILD'

PLATE IX

THIS picture, which, it is said, Luini painted for a convent of nuns, is now in the Layard Collection, Venice. It is a beautiful example of that art defined by Mr. Selwyn Brinton as "not reflective, nor introspective, nor subtly intellectual, as was that of Leonardo, but sweet, open, steeped in the sense of beauty, deeply devotional, and always entirely fascinating."

The Child, clad in a little embroidered tunic, stands on a parapet holding an apple in one hand, while the other arm is around the neck of his mother, who, with her right arm placed protectingly about him, gazes at him with a look in which is seen that presentiment of coming sorrow which the artist so often expressed in the faces of his Madonnas.

This picture, and one similar to it in the Louvre, contain almost the only representations of the Madonna by Luini in which the eyes are fully seen. Usually he painted her with lowered eyelids, and frequently with a veil covering a portion of her forehead.

'THE BURIAL OF ST. CATHERINE'

PLATE X

AND when St. Catherine was dead," says the legend, "angels came and took her body, and carried it over the desert, and over the Red Sea, till they deposited it on the summit of Mt. Sinai. There it rested in a marble sarcophagus." It is this scene which is represented in this early fresco by Luini, painted originally for the Casa Pelucca, near Monza, and now in the Brera Gallery, Milan. The fresco was executed, so the story goes, while

Luini was living at the Casa Pelucca, whither (as is related in the foregoing life) he had fled for protection when charged with having caused the death of a priest who had fallen from a scaffold where the painter was at work. It was during this sojourn that Luini fell in love with Laura Pelucca; and tradition has it that the St. Catherine of the fresco bears her likeness.

Exquisitely perfect in design, sentiment, and workmanship, Luini never exceeded the mystic beauty of this decorative fresco. The colors of the draperies are green, red, yellow, and brownish-purple, shaded with darker hues of the same tints. The angel in the center has fair hair, the others auburn, bound in each case with gold fillets. Gold is also introduced in the nimbus and borders of the robes.

"Luini not only knew how to create the most poetic figures," writes Eugène Müntz, "but excelled also, as in 'The Burial of St. Catherine,' in the invention of themes as picturesque as they were original. In the lower part of this fresco is the sarcophagus, adorned with bas-reliefs representing mermaids, and inscribed with the letters 'c. v. s. x.' — *Caterina Virgo Sponsa Christi*. In the air are three angels who bear with tender care the body of the young saint, chastely wrapped in its long draperies. The plastic simplicity of this group, its harmony, its rhythm, defy all analysis, and class Luini in the first rank of Italian painters. I do not hesitate to say that Leonardo himself could not have given to one of his compositions such clearness, such grace of outline, and so decorative an arrangement."

Rio says of this work: "It is a truly heavenly inspiration, and may be compared with the most perfect productions of mystic art in Tuscany and Umbria. I doubt if even the beatific painter of Fiesole, Fra Angelico, through the prism of his celestial visions, ever dreamed of a figure more lovely than that of St. Catherine borne by angels to her tomb on Mt. Sinai."

A LIST OF THE PRINCIPAL PAINTINGS BY LUINI WITH THEIR PRESENT LOCATIONS

AUSTRIA. BUDAPEST GALLERY: Holy Family; Madonna and Child — VIENNA, IMPERIAL GALLERY: The Daughter of Herodias (Plate vi) — VIENNA, CZERNIN GALLERY: Madonna and Child — ENGLAND. ASHridge PARK, EARL BROWNLOW's COLLECTION: Madonna with Saints and Donor (fresco) — BRIGHTON, COLLECTION OF THE MISSES COHEN: Head of Christ — KNUTSFORD, COLLECTION OF COLONEL A. CORNWALL LEGH: Marriage of St. Catherine — LONDON, NATIONAL GALLERY: Christ Disputing with the Doctors — LONDON, SOUTH KENSINGTON MUSEUM: Two figures of Saints (fresco); The Ascension (fresco) — LONDON, WALLACE COLLECTION: Madonna and Child (*bis*); A Child-genius holding Grapes (fresco) — LONDON, COLLECTION OF DR. ABERCROMBIE: Five frescos — LONDON, COLLECTION OF R. H. BENSON, Esq: Portrait of a Lady (Plate II); The Nativity; Three Panels of a Predella — LONDON, DORCHESTER HOUSE: 'La Columbina' — LONDON, SIR WILLIAM FARRER's COLLECTION: Three Angels — LONDON, HYDE PARK HOUSE: Madonna, Child, and Saints — LONDON, LANSDOWNE HOUSE: Lady with a Vase — LONDON, COLLECTION OF LUDWIG MOND, Esq: Madonna, Child, and St. John; St. Catherine of Alexandria and Angels; Venus — MAIDENHEAD, COLLECTION OF W. H. GRENFELL, Esq: Holy Family — PETERBOROUGH, COUNTESS OF CARYFORT's COLLECTION: Boy with a Toy — RICHMOND, SIR FRANCIS COOK's COLLECTION: Madonna with St. George — STRATTON PARK, EARL OF NORTHBROOK's COLLECTION: Madonna — FRANCE. CHANTILLY, CONDÉ MUSEUM: Infant Christ; Two Heads (frescos) —

PARIS, LOUVRE: Holy Family; Infant Jesus Asleep; The Daughter of Herodias; Vulcan's Forge (fresco); The Nativity (fresco); Adoration of the Magi (fresco); Annunciation (fresco); Christ (fresco); Child seated (fresco); Child kneeling (fresco); Head of a Girl (fresco)—**PARIS, COLLECTION OF SIGNOR E. CERNUSCHI:** Fragments of frescos from Casa Pelucca—**PARIS, COLLECTION OF MONSIEUR DE REIZEL:** Infant Christ—**PARIS, COLLECTION OF BARON EDMOND DE ROTHSCHILD:** Martha and Mary Magdalene—**PARIS, BARON ALPHONSE DE ROTHSCHILD'S COLLECTION:** Madonna and Child—**GERMANY. BERLIN GALLERY:** Madonna and Child—**ITALY. BERGAMO, LOCHIS COLLECTION:** The Nativity—**BERGAMO, MORELLI COLLECTION:** Madonna, Child, and St. John—**COMO, CATHEDRAL:** The Nativity; Adoration of the Magi; Madonna and Saints; St. Sebastian; St. Christopher—**FLORENCE, PITTI PALACE:** Magdalene; St. Catherine; Woman's Head—**FLOR- ENCE, UFFIZI GALLERY:** Holy Family; Beheading of John the Baptist; The Daughter of Herodias—**LEGNANO, CHURCH OF SAN MAGNO:** Altar-piece of Madonna and Saints—**LUINO, CHURCH OF SAN PIETRO:** Adoration of the Magi (fresco); St. Peter (fresco)—**MILAN, BRERA GALLERY:** Virgin, Child, and St. John with a Lamb (fresco); St. Joseph and the Virgin (fresco); Child crowned with Laurel (fresco); Girls playing at Forfeits (fresco); Young Woman (fresco); Two Jesters (fresco); Flying Angel (fresco); Head of a Woman (fresco); St. Joseph chosen as the Spouse of the Virgin (fresco); The Redeemer (fresco); The Resurrection (fresco); St. Ursula (fresco); Angels Playing the Timbrel (fresco); St. Thomas Aquinas (fresco); The Visitation (fresco); Presentation of the Virgin (fresco); Apollo and Daphne (fresco); Habakkuk and the Angel (fresco); Two Angels in Adoration (frescos); Two Heads of Men (frescos); Virgin and Saints (fresco); Birth of the Virgin (fresco); God the Father (fresco); Meeting of Joachim and Anna (fresco); Burial of St. Catherine (fresco) (Plate x); Angel with Incense-boat (fresco); St. Marcella (fresco); Sacrifice to Pan (fresco); Education of the Virgin (fresco); St. Martha (fresco); Angel with Censer (fresco); Presen- tation of the Virgin (fresco); Israelites leaving Egypt (fresco); Dream of St. Joseph (fresco); Madonna, Child, and Saints (fresco); Madonna, Child, and St. Anne (fresco); Birth of Adonis (fresco); Noah derided by Ham; Madonna of the Rose-hedge (Plate I); Madonna and Child—**MILAN, AMBROSIAN LIBRARY:** The Crowning with Thorns (fresco); Holy Family; Christ in Benediction; John the Baptist with a Lamb—**MILAN, MUSEO BORR- MEO:** The Chaste Susanna; Madonna; Madonna and Saints; The Daughter of Herodias—**MILAN, PALAZZO REALE:** Fifteen frescos from Casa Pelucca—**MILAN, CHURCH OF SAN MAURIZIO:** [ALTAR-SCREEN] Figures of Saints, Kneeling Donors, Assumption of the Vir- gin, King Sigismond presenting the Church to St. Maurice, Martyrdom of St. Maurice (frescos); [CHAPEL] Christ bound to the Column (fresco); [NUN'S CHOIR] Scenes from the Life of Christ (frescos); St. Apollonia, St. Lucy, St. Catherine, St. Agnes, St. Sebas- tian, St. Roch (frescos)—**MILAN, CHURCH OF SANTA MARIA DELLE GRAZIE:** Madonna, Saints, and Donor (fresco)—**MILAN, CHURCH OF SAN GIORGIO AL PALAZZO:** Entomb- ment and Crowning with Thorns, Scourging and Ecce Homo, Crucifixion (frescos)—**MILAN, POLDI PEZZOLI MUSEUM:** Marriage of St. Catherine; Tobit and the Angel; St. Jerome; Adoration of the Christ-child—**MILAN, PALAZZO SCOTTI:** Madonna and Saints—**MONZA, CATHEDRAL:** St. Gerard—**NAPLES MUSEUM:** Madonna and Child; John the Baptist—**PAVIA, CERTOSA:** Madonna and Child (fresco); St. Sebastian and St. Christopher (fresco)—**PONTE IN THE VALTELLINA, CHURCH:** St. Mary and St. Martin (fresco)—**ROME, ALBANI PALACE:** Madonna and Child—**SARONNO, SANTUARIO DELLA VERGINE:** Marriage of the Virgin (fresco); Christ disputing with the Doctors (fresco); Adoration of the Magi (fresco) (Plate VIII); The Nativity (fresco); St. Apollonia, St. Catherine, St. Roch, and St. Sebastian (frescos)—**VENICE, LAYARD COLLECTION:** Madonna and Child (Plate IX)—**RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY:** St. Catherine and Two Angels (Plate IV); St. Sebastian; 'La Columbina' (Plate VII)—**SCOTLAND. DUNS, LANGTON HOUSE:** The Annunciation—**SPAIN. MADRID, THE PRADO:** Holy Family (fresco) (Plate III); The Daughter of Herodias; The Christ-child and St. John (fresco)—**SWIT- ZERLAND. LUGANO, CHURCH OF SANTA MARIA DEGLI ANGELI:** The Crucifixion (fresco) (see Plate V); St. Sebastian and St. Roch (frescos); The Last Supper; Madonna, Child, and St. John—**WALES. CARDIFF, LORD WINDSOR'S COLLECTION:** The Na- tivity.

Luini Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH LUINI

ALLEXANDRE, A. *Histoire populaire de la peinture.* (Paris, 1894)—**BLANC**, C. *Histoire des peintres de toutes les écoles: école italienne.* (Paris, 1876)—**BINTON**, S. *The Renaissance in Italian Art.* (London, 1900)—**BRUN**, C. ‘*Bernardino Luini*’ in Dohme’s *Kunst und Künstler*, etc. (Leipsic, 1879)—**BURCKHARDT**, J. *Der Cicerone*, edited by Bode. (Leipsic, 1898)—**CARTWRIGHT**, J. *Christ and His Mother in Italian Art.* (London, 1897)—**COINDET**, J. *Histoire de la peinture en Italie.* (Paris, 1861)—**CROWE**, J. A., AND **CAVALCASELLE**, G. B. *History of Painting in North Italy.* (London, 1871)—**EASTLAKE**, C. L. *The Brera Gallery.* London, 1883.—**FRIZZONI**, G. *Arte italiana del rinascimento.* (Milan, 1891)—**KUGLER**, F. T. *Italian Schools of Painting.* Revised by A. H. Layard. (London, 1900)—**KUHN**, P. A. *Allgemeine Kunst-Geschichte.* (Einsiedeln, 1891 *et seq.*)—**LAFENESTRE**, G. *Maitres anciens.* (Paris, 1882).—**LANZI**, L. *The History of Painting in Italy:* Trans. by T. Roscoe. (London, 1828)—**LOMAZZO**, G. P. *Trattato dell’ arte della pittura, scultura, ed architettura.* (Rome, 1844)—**MESNARD**, L. *Trois études sur l’art chrétien.* (Grenoble, 1875)—**MONGERI**, G. *L’arte in Milan.* (Milan, 1872)—**MORELLI**, G. *Italian Masters in German Galleries:* Trans. by Louise M. Richter. (London, 1883)—**MORELLI**, G. *Italian Painters:* Trans. by C. J. Ffoulkes. (London, 1892–93)—**MÜNTZ**, E. *Histoire de l’art pendant la Renaissance.* (Paris, 1895)—**RIO**, A. F. *De l’art chrétien.* (Paris, 1861). *Léonard de Vinci et son école.* (Paris, 1855)—**RUSKIN**, J. *Queen of the Air.* (London, 1869)—**STILLMAN**, W. J. *Old Italian Masters.* (New York, 1892)—**SYMONDS**, J. A. *Renaissance in Italy.* (London, 1897)—**THAUSING**, M. *Wiener Kunstbriefe.* (Leipsic, 1884)—**VASARI**, G. *Le Vite dei più eccellenti pittori.* (Florence, 1568)—**VENTURI**, A. *La Madonna.* (Milan, 1900)—**WILLIAMSON**, G. C. *Bernardino Luini.* (London, 1899)—**WOLTMANN**, A., AND **WOERMANN**, K. *History of Painting:* Trans. by Clara Bell. (New York, 1895).

MAGAZINE ARTICLES

Archivio storico dell’arte, 1890: *Il Museo Borromeo in Milano* (G. Frizzoni). 1895: *Bernardino Luini e la Pelucca* (Luca Beltrami)—**Archivio Storico Lombardo**, 1876: *Postille* (G. Mongeri)—**Arte**, 1900: *I quadri di scuola italiana nella Galleria Nazionale di Budapest* (A. Venturi)—**Art Journal**, 1901: *The Wallace Collection, the Italian Pictures* (C. Phillips)—**Gazette des Beaux-Arts**, 1869 and 1870: *Bernardino Luini* (Georges Lafenestre). 1898: *Exposition de maîtres de l’école lombarde* (G. Frizzoni). 1899 and 1900: *Notes sur Bernardino Luini* (P. Gauthiez)—**Magazine of Art**, 1883: *The Lugano Frescoes* (C. Duncan). 1900: *Gems of the Wallace Collection* (M. H. Spielmann). 1901: *Triptych by Luini at Legnano* (G. C. Williamson)—**Portfolio**, 1886: *Lugano, Luino, and the Painter Bernardino Luini* (J. Beavington-Atkinson)—**Universal Review**, 1890: *The Painter Bernardino Luini* (F. W. Farrar)—**Zeitschrift für bildende Kunst**, 1878: *Die Fresken Luini’s in S. Maurizio zu Mailand* (C. Brun). 1879: *Luini’s Passion in S. Maria degli Angeli zu Lugano* (C. Brun). 1898–9: *Ausstellung von Gemälden der lombardischen Schule in London* (G. Pauli).

MASTERS IN ART

The Caldwell Galleries

VISITORS to Philadelphia are invited to examine an important collection of high-class paintings by prominent modern masters of the various Continental Schools.

Now on Exhibition Daily from
9 A.M. until 5 P.M.

No. 902 Chestnut Street, Philadelphia

Art Galleries
WILLIAMS & EVERETT
COMPANY.

190 Boylston St., Boston.

Telephone Back Bay, 2528-2.

Reorganized, Refurnished, New Stock.
New Paintings,
New Water-Colors,
New Etchings,
New Photographs, Etc.
SPECIAL IMPORTATIONS
NOT FOUND ELSEWHERE.

Artistic Framing a Specialty.
PRICES REASONABLE.

What the Subscriber to the
Boston Evening Transcript
Obtains

THE LATEST NEWS from everywhere, authentic, clean, concisely put, and uncolored either by vermillion or yellow.

The latest financial news from the money centres, as well as special matter of this nature to be found in no other paper east of New York.

Unbiased editorial opinions and specially selected articles by influential magazine writers from all over the country.

Literary matter that is carefully edited and which appeals to family readers.

Departments devoted to Art and Artists, Genealogy, General Notes and Queries, Sociology, Dramatic Criticism, Patriotic Societies, Women's Clubs, and many features tending to make a first-class daily paper that is newsy, interesting, and instructive.

A sample copy, sent to any address, will verify these statements.

Boston Transcript Company
324 WASHINGTON ST., BOSTON, MASS.

The Christmas Century

THE Christmas number of The Century Magazine is such a splendid, all around Holiday issue that one could take a great amount of space in detailing the contents,—more than you would read. Here, however, are

Three Important features

(Only three out of many)

(1) "The High-Water Mark of Color Reproduction"

HOWARD PYLE's superb paintings, illustrating "The Travels of the Soul." This is what Mr. Pyle wrote to The Century Co. when he saw the proofs:

"I wish to express to you my great and sincere admiration for the way in which you have reproduced my pictures. I had never hoped to have such really great results. . . . It appears to me that if you print the magazine at all like the proofs, you will have reached the high-water mark of color reproduction. Very sincerely yours,

(Signed) HOWARD PYLE."

And there are other color-pictures in the number, with beautiful illustrations in black and white.

(2) First Chapters of a New Story by the Author of "Mrs. Wiggs of the Cabbage Patch"

For seven consecutive months one of the six most popular books in the United States has been "Mrs. Wiggs,"—and with reason, for it is a book that does the reader good,—you go and get half a dozen copies and send them to your friends. "Lovey Mary," Miss Hegan's new story, has all the charm of "Mrs. Wiggs," and that lady herself is one of the characters. It begins in this number and will continue for four months.

(3) A Most Enlightening Article on The United States Steel Corporation

Not by way of attack or defense, but just a fair, truthful account of how and why this great so-called Trust was organized, and how it carries on its business. Written by Henry Loomis Nelson, and one of an important series which THE CENTURY is printing on the different so-called Trusts.

These three features alone are enough to sell the Christmas Century.

New Subscribers who begin their yearly subscription with this Christmas number will receive the November number free of charge, and so begin the volume and ALL THE SERIALS. Price \$4.00.

The Century Co., Union Square, New York

The Century Co.

The Latest Books

and a few Standard Gift Books

ART.

Old English Masters. Engravings by Timothy Cole.
English Cathedrals. Text by Mrs. Van Rensselaer, illustrated by Pennell.

BIOGRAPHY.

Abraham Lincoln. A new, short life, condensed from Nicolay and Hay's history.
Daniel Webster. By John Bach McMaster.
Memories of a Musical Life. By William Mason.
Recollections of a Player. By James H. Stoddart.

FICTION.

Mrs. Wiggs of the Cabbage Patch. That great success.
Confessions of a Wife. By "Mary Adams."
Aladdin O'Brien. By Gouverneur Morris.
Barnaby Lee. By John Bennett.
Napoleon Jackson. By Mrs. Ruth McEnery Stuart.

CLASSICS.

The Century Classics. New issues: Essays of Elia, A Sentimental Journey.
The Thumb-Nail Series. New issues: In Memoriam, The Rivals, Thoughts of Pascal.
Special circulars on request.

HISTORY.

The Story of Athens. By Howard Crosby Butler.
The East of To-day and To-morrow. By Henry C. Potter, D. D.

BY PRESIDENT ROOSEVELT.

Ranch Life and the Hunting Trail.
The Strenuous Life.
Hero Tales from American History.

NATURE BOOKS.

Caterpillars and their Moths.
Wild Life Near Home.

FOR THE HOME.

Luncheons. Supplementing "The Century Cook Book."
The Century Cook Book.
The Century Book for Mothers.

FOR BOYS AND GIRLS.

The Bible for Children. (Send for special circular.)
The New St. Nicholas Books: Sir Marrok, The Cruise of the Dazzler, The Boy and the Baron, The Boys of the Rincon Ranch, Tommy Remington's Battle, and Eight Girls and a Dog.
Topsys and Turvys. Peter Newell's new book of verse and pictures.
The Wyndham Girls. By Marion Ames Taggart.
Bound Volumes of St. Nicholas.
Andersen's Fairy Tales. Superbly illustrated.
Master Skylark. By John Bennett.
Lady Jane. A children's classic.
Kipling's "Jungle Books."
A New Baby World.
The Biography of a Grizzly. Etc., etc.

has ready for
the holidays

a large number of books
that will make delightful
Christmas gifts.

A Richly Illustrated Catalogue

will be sent to any one
on request,—a cata-
logue that is worth
owning in itself. And
to those who wish to
make purchases for
children

A Shopping List

of "Holiday and Birth-
day Books for Boys and
Girls" will be sent.
In it desirable books
for young folks are
classified,—as for girls
or for boys, and accord-
ing to ages,

Address

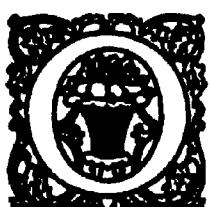
The Century Co.

Union Square,
New York

"IT HAS TAUGHT ME ALL THAT A TEACHER COULD HAVE TAUGHT—HOW
TO BEGIN RIGHT, HOW TO AVOID DIFFICULTIES, AND THE
'TRICKS OF THE TRADE.'"

Pen Drawing

CHARLES D. MAGINNIS



ONLY practice will make an accomplished pen-draughtsman; but this little treatise teaches whatever can be taught of the art; namely, how to practice, what "style" is, and how to attain it, what pens, inks, and papers have been found most serviceable, how to use line and hatch, how to produce textures and to represent various surfaces, values and colors, how to depict and treat details,—in a word, imparts a knowledge of all the ways, means, and processes that experience has proved useful. The keynote of the book is practicality. Each of the 72 illustrations is a specific example of some important method. It is written interestingly and clearly. With this treatise at his elbow the draughtsman can make most valuable use of his spare minutes.

Price, \$1.00, Postpaid

THE BOOK MEASURES $7\frac{1}{2} \times 5$ INCHES, CONTAINS 130 PAGES AND 72 ILLUSTRATIONS, IS PRINTED ON HEAVY PAPER AND BOUND IN GRAY CLOTH.

THIRD EDITION.

BATES & GUILD COMPANY, PUBLISHERS
42 CHAUNCY STREET, BOSTON, MASS.

MASTERS IN ART

An Artistic Christmas Gift

The International Studio

AN ILLUSTRATED MAGAZINE OF FINE AND APPLIED ART

THE READERS of "MASTERS IN ART" are an ART-LOVING PEOPLE; they must have many friends who are ART-LOVERS. What XMAS GREETING would be more appreciated than a year's subscription to the INTERNATIONAL STUDIO?

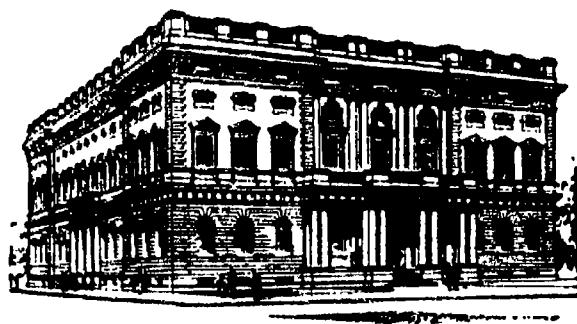
ANNUAL SUBSCRIPTION, \$3.50

THIS TELLS YOU ALL ABOUT IT

IT is the aim of "The International Studio" to treat of every Art and Craft—Architecture, Sculpture, Painting, Ceramics, Metal, Glass, Furniture, Decoration, Design, Bookbinding, Illustrating, Photography, Lithography, Enamel, Jewelry, Needlework, Gardening, etc. The principal writers on Art are contributors to its pages. Many original illustrations, reproduced in every variety of black-and-white process, half-tone, line, photogravure, etc., are to be found in each number. Color-plates of real value are to be found in every issue. No magazine can boast a more artistic and sumptuous get-up than "The International Studio."

Every one interested in Art, professionally or otherwise, should read it; for the magazine keeps its readers *au fait* with the doings of the art world, both literary and technical.

JOHN LANE THE BODLEY HEAD NEW YORK
67 Fifth Avenue



New England Conservatory of Music

GEO. W. CHADWICK, Director

The Leading Conservatory in America

PROVIDES unequalled advantages for the study of music in all its departments, including the Opera. Excellent normal courses for Teachers.

FALL TERM NOW OPEN in the new and superbly equipped building. For year-book, address FRANK W. HALE, General Manager,

HUNTINGTON AVENUE (Corner Gainsborough),
BOSTON, MASS.

MASTERS IN ART

THE HOUSE BEAUTIFUL is a magazine that deals particularly with household art and the various domestic needs and delights.

THE HOUSE BEAUTIFUL

is a necessary guide and reference to every lover of home. It shows you how to make it attractive and keep it so.



THE HOUSE BEAUTIFUL tells you how to build artistic homes at little expense, how to make an old house into a new and harmonious dwelling, and how to keep it fresh and inviting.

THE HOUSE BEAUTIFUL tells all about gardening and flowers, and takes up the subject of pottery, as made by all nations, modern and ancient.

THE HOUSE BEAUTIFUL shows you how to select a home in the city or country, and helps you to furnish it in the most appropriate manner.

FROM PARLOR TO KITCHEN and FROM CELLAR TO ROOF not a corner is neglected, and the helpful talks and suggestions are fascinating to read over.

THE HOUSE BEAUTIFUL treats of the old masters and their works, showing many beautiful illustrations.

Beginning with the December number, we are going to run a series of art supplements, bound in the magazine but being perforated so as to be easily removed for framing. These pictures are by Hans Holbein, and form the chief treasures of the Royal Library at Windsor Castle, and represent the best works in portraiture from the time of his introduction to Sir Thomas More, 1526, until his death in 1543.

The Drawings are in color, and to obtain them in this way is a rare opportunity. THE HOUSE BEAUTIFUL is never out of date, and when bound it becomes a cyclopædia of household importance.

\$2.00 a year. Single copy, 20 cents.

HERBERT S. STONE & COMPANY,
Publishers,
Eldredge Court, Chicago.

Subscriptions sent to us beginning with the December number will receive thirteen issues at regular annual rates.

MASTERS IN ART

Masters in Art

A Series of Illustrated Monographs

A PARTIAL LIST OF THE ARTISTS TO BE
CONSIDERED IN 'MASTERS IN ART' DUR-
ING THE FORTHCOMING, 1903, VOLUME
WILL BE FOUND ON ANOTHER PAGE OF
THIS ISSUE. THE 1903 VOLUME WILL
BEGIN WITH

PART 37, THE ISSUE FOR

January

WHICH WILL TREAT OF

Romney

NUMBERS ISSUED IN PREVIOUS VOLUMES
OF 'MASTERS IN ART'

Vol. I.

PART 1.—VAN DYCK PART 13.—RUBENS
PART 2.—TITIAN PART 14.—DA VINCI
PART 3.—VELASQUEZ PART 15.—DÜRER
PART 4.—HOLBEIN PART 16.—MICHELANGELO*
PART 5.—BOTTICELLI PART 17.—MICHELANGELO†
PART 6.—REMBRANDT PART 18.—COROT
PART 7.—REYNOLDS PART 19.—BURNE-JONES
PART 8.—MILLET PART 20.—TER BORCH
PART 9.—GIO. BELLINI PART 21.—DELLA ROBBIA
PART 10.—MURILLO PART 22.—DEL SARTO
PART 11.—HALS PART 23.—GAINSBOROUGH
PART 12.—RAPHAEL PART 24.—CORREGGIO

*Sculpture

Vol. II.

PART 13.—RUBENS PART 14.—DA VINCI
PART 14.—DA VINCI PART 15.—DÜRER
PART 15.—DÜRER PART 16.—MICHELANGELO*
PART 16.—MICHELANGELO† PART 17.—MICHELANGELO†
PART 17.—MICHELANGELO† PART 18.—COROT
PART 18.—COROT PART 19.—BURNE-JONES
PART 19.—BURNE-JONES PART 20.—TER BORCH
PART 20.—TER BORCH PART 21.—DELLA ROBBIA
PART 21.—DELLA ROBBIA PART 22.—DEL SARTO
PART 22.—DEL SARTO PART 23.—GAINSBOROUGH
PART 23.—GAINSBOROUGH PART 24.—CORREGGIO

†Painting

Vol. III.

PART 25.—PHIDIAS PART 31.—PAUL POTTER
PART 26.—PERUGINO PART 32.—GIOTTO
PART 27.—HOLBEIN‡ PART 33.—PRAXITELES
PART 28.—TINTORETTO PART 34.—HOGARTH
PART 29.—PIETER DE HOOCH PART 35.—TURNER
PART 30.—NATTIER PART 36.—LUINI

‡Drawings

All the above named issues
are constantly kept in stock

PRICE FOR SINGLE PARTS, 15 CENTS EACH

PRICE FOR ANY TWELVE CONSECUTIVE PARTS,
\$1.50. VOLUME 1, CONTAINING PARTS 1 TO 12, INCLU-
SIVE; VOLUME 2, CONTAINING PARTS 13 TO 24,
INCLUSIVE; AND VOLUME 3, CONTAINING PARTS
25 TO 36 INCLUSIVE, CAN BE SUPPLIED BOUND, IN
BROWN BUCKRAM, WITH GILT STAMPS AND GILT
TOP, FOR \$3.00 EACH: IN GREEN HALF-MOROCCO,
GILT STAMPS AND GILT TOP, FOR \$3.50 EACH.

The fifteen paintings comprising Edwin A. Abbey's famous frieze in the Boston Public Library are beau-
tifully reproduced in a new book on The Quest of the

Holy Grail

Full descriptive announcement will be sent on request.



You will find good suggestions for choicest HOLIDAY GIFTS
in HANDSOME NEW PICTURE CATALOGUE of

Copley Prints

Send 6 two-cent stamps for it. The Prints are 50 cents to
\$10.00. New sepia tone. Sent on approval.

CURTIS & CAMERON, 23 Pierce Bldg., BOSTON

Masterpieces of Art

OUR large series of Photogravures comprises
selections from some of the foremost Eu-
ropean Galleries in monochrome copper
prints, which, in their faithfulness to the
originals, come close to the possible limits of reproduc-
tive art.

THE COLLECTIONS REPRESENTED ARE:

The Hermitage in St. Petersburg
The National Gallery in London
The Prado in Madrid
The Rembrandts in the Berlin, Cassel,
and Dresden Galleries
The Masterpieces of Grosvenor House
Masterpieces of the French School of the
XVIII Century, from the Collection
of the German Emperor
The Holbeins and Dürers in the Berlin
Gallery

A catalogue of these, with a few illustrations, is
mailed upon receipt of 10c in stamps. Also write for
particulars regarding our fully illustrated catalogue.

Berlin Photographic Company

Fine Art Publishers

14 EAST 23D STREET, NEW YORK

MASTERS IN ART

ILLUSTRATED
DESCRIPTIVE CATALOGUE FREE

The following titles are selected from an unusually interesting list
of Autumn books. Send for new Fall Catalogue.

FAMOUS FAMILIES OF NEW YORK

By MARGHERITA ARLINA HAMM. Large 4to. Illustrated. 2 Vols. Net \$15.00

THE AMERICAN IMMORTALS

By GEORGE CARY EGGLESTON. Illustrated. Net \$10.00

THE HUDSON RIVER FROM OCEAN TO SOURCE

By E. M. BACON. With 100 illustrations and a Sectional Map of the River

ROMANCE OF THE COLORADO RIVER

By F. S. DELLENBAUGH. Illustrated

WILLIAM MORRIS Poet, Craftsman, Socialist

By ELISABETH L. CARY. Illustrated. Net \$3.50

SONNETS FROM THE PORTUGUESE

By E. B. BROWNING. Decorated and illustrated in color by MARGARET ARMSTRONG. \$2.00

IDYLLS OF THE KING

By ALFRED TENNYSON. With 31 Photogravures after GUSTAV DORÉ. 2 Vols. Each, \$1.75

SOCIAL ENGLAND

By various eminent writers. King Edward Edition. 6 Vols. (Vol. III. nearly ready). Illustrated

STUDIES OF A BIOGRAPHER

By LESLIE STEPHEN. New series. 2 Vols. Net \$4.00

ENGLISH THOUGHT IN THE XVIII. CENTURY

By LESLIE STEPHEN. 3d Edition, Revised and Enlarged. 2 Vols. Net \$8.00

MEMOIRS OF CHATEAUBRIAND

Translated by A. T. DE MATTOS. 6 Vols. Illustrated. Each, net \$3.75

THE YOUTH OF LA GRANDE MADEMOISELLE

By ARVÈDE BARINE. Illustrated

ANTHOLOGY OF RUSSIAN LITERATURE

By LEO WIENER. 2 parts. Each, net \$3.00

A HISTORY OF GERMAN LITERATURE

By JOHN G. ROBERTSON. Net \$3.50

THE PAPAL MONARCHY

By WILLIAM BARRY. (Story of the Nations). Illustrated. Net \$1.35

THE SONS OF ST. FRANCIS

By A. MACDONNELL. Illustrated. Net \$3.50

ST. AUGUSTINE AND HIS AGE

By JOSEPH McCABE. Net \$2.00

TWENTY-SIX HISTORIC SHIPS

By F. STANHOPE HILL, Late U.S.N. Illustrated

THE LOST ART OF READING

By GERALD STANLEY LEE

IN CITY TENTS

By CHRISTINE TERHUNE HERRICK. Net \$1.00

ITALIAN LIFE IN TOWN AND COUNTRY

By L. VILLARI. No. 7 in "Our European Neighbors." Illustrated. Net \$1.20

G. P. Putnam's Sons, New York and London

MASTERS IN ART

Book Plates

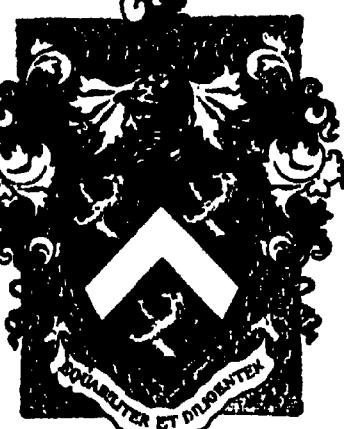
DESIGNED
TO ORDER FOR
BOOK LOVERS,
AT LOW PRICES

Coats of Arms
EMBLAZONED IN
CORRECT STYLE

Ames & Rollinson

Addresses and Resolutions
engrossed and illuminated for
Club and Society Committees.

203 Broadway, New York



AN ENTIRELY NEW METHOD

of approach is embodied in our "Outlines" for

ART STUDY

October issue free. Price, only \$1.50 per year. Reproductions supplied. Lecturers furnished.

ART TOURS

Visit American cities during Xmas holidays, and all parts of Europe during spring and summer.

BUREAU OF UNIVERSITY TRAVEL,
201 Clarendon Street, Boston, Mass.

European Travel

Miss Weldon will take six young ladies abroad. Restricted. Highest references. Address for Prospectus of the trip

Miss WELDON

"The Moorings"

HOWARD, PA.

SCHOOL . OF . THE MUSEUM . OF . FINE . ARTS BOSTON, MASS.

INSTRUCTORS

E. C. TARRELL } Drawing and
F. W. BENSON } Painting.
PHILIP HALE }

B. L. PRATT Modeling

MRS. WM. STONE Decorative Design

E. W. EMERSON Anatomy

A. K. CROSS Perspective

SCHOLARSHIPS

Paige Foreign Scholarship
for Men and Women.

Helen Hambleton Scholarship.
Ten Free Scholarships.

Prizes in money awarded in

each department.

Twenty-seventh Year

For circulars and terms
address the manager

Miss EMILY DANFORTH NORCROSS

Art Academy of Cincinnati

ENDOWED for HIGHER EDUCATION in ART.
Money Scholarships. Year's Tuition, \$25.00.

FRANK DUVENECK	For drawing, painting, composition, artistic anatomy, etc.
THOMAS S. NOBLE	
V. NOWOTNY	
L. H. MEAKIN	
J. H. SHARP	
C. J. BARNHORN	For modeling
W. H. FRY	For wood carving
ANNA RIIS	For design and china painting
CAROLINE A. LORD	
HENRIETTA WILSON	For preparatory drawing, etc.
KATE R. MILLER	

35th year: September 29th, 1902, to May 24th, 1903.
Write to J. H. GEST, Director, Cincinnati, Ohio.

The Book-Plate

inside the cover of your book not only settles the question of ownership for all time, but also furnishes an excellent opportunity to express your taste in identifying your personality with your books.

A Book-Plate

is the most convenient and artistic way of marking a book.



Smith & Porter Press

Makers of Artistic Book-Plates
64 FEDERAL ST., BOSTON

Correspondence Invited

A SET OF TEN CHOSEN EXAMPLES, BEAUTIFULLY PRINTED IN CHALK-RED AND TINT, IN CLOSE FACSIMILE OF

Holbein's

Portrait Drawings

AT WINDSOR CASTLE

Mounted on dark green mounts, ready for framing, will be sent, post-paid, for

FIFTY CENTS

BATES & GUILD COMPANY
42 CHAUNCY ST., BOSTON

MASTERS IN ART

A Superb Art Publication

J. M. W. TURNER, R. A. By Sir Walter Armstrong

DIRECTOR of the NATIONAL GALLERY OF IRELAND; AUTHOR of "GAINSBOROUGH," "SIR JOSHUA REYNOLDS," etc. Folio, with 103 photogravure illustrations. \$40.00 net.

Also, a SPECIAL EDITION-DE-LUXE on Japanese paper, in 2 volumes, including a duplicate set of plates, limited to 350 copies, \$80.00 net. (Edition exhausted. Now out-of-print.)

A most important work on the Life and Art of J. M. W. Turner, in the preparation of which Sir Walter Armstrong has been engaged for some time past. In addition to a complete account of Turner's career, and a critical estimate of his place in modern art, there is an unusually complete and beautiful series of reproductions of his greatest pictures, many of which are seldom seen.

HENRY VIII. By A. F. Pollard, M. A.

F. R. Hist. Soc., LATE ASSISTANT-EDITOR of the "DICTIONARY OF NATIONAL BIOGRAPHY," ASSISTANT-EXAMINER IN LONDON UNIVERSITY, etc. With a colored frontispiece and 42 photogravure illustrations. (The Edition is limited to 1,150 numbered copies.) 4to, half red morocco, gilt top, uncut, \$25.00 net.

Also, an EDITION-DE-LUXE, on Japanese paper, with a duplicate set of all the portraits, limited to 250 numbered copies. 4to, unbound in portfolio, \$50.00 net.

"It was time that a sober historian should undertake the task of writing Henry's life. Mr. A. F. Pollard, who has already done so much good work as one of the assistant-editors of the admirable 'Dictionary of National Biography,' has now accomplished this work. His book is worthy of its subject, and in his pages Henry's character is as cleverly portrayed as his outward appearance in Holbein's famous picture."—*The Spectator*.

THE MAKERS OF BRITISH ART

A series of Illustrated Monographs. Each volume devoted to a single artist, and written by an eminent authority. Edited by JAMES A. MANSON. With a photogravure frontispiece portrait and many text illustrations in each volume. Square 12mo, gilt top, uncut, \$1.25 net.

Now Ready: SIR EDWIN LANDSEER, by James A. Manson; J. M. W. TURNER, R.A., by Robert Chignell; SIR JOSHUA REYNOLDS, by Elsa D'Esterre Keeling.

To be Published: JOHN CONSTABLE, by Lord Windsor; SIR J. E. MILLAIS, by J. Eadie Reid; GEORGE ROMNEY, by Sir Herbert Maxwell; SIR DAVID WILKIE, by Professor Bayne. Others in preparation.

MODERN MURAL DECORATION

By ALFRED LYS BALDRY. With 70 full-page illustrations in black and white and in colors, and many others in the text. Square 8vo, \$5.00 net.

A splendid volume, treating in detail of the various ways of mural decoration — painting, mosaic, sculpture, plaster work, ceramic decoration, woodwork, etc., etc. The illustrations reproduce many of the most beautiful rooms, mediæval and modern.

GARDENS OLD AND NEW—New Volume

Containing additional examples, beautifully illustrated, of the "Country House and its Garden Environment." 4to, profusely illustrated, \$12.00 net.

Also GARDENS OLD AND NEW, FIRST SERIES. Profusely illustrated. 4to, \$12.00 net.

"One could not, if one would, overpraise the charm of this beautiful book. As an example of the beautiful in books, it is a long time since we chanced on anything so noteworthy as 'Gardens Old and New.'"—*Birmingham Daily Post*.

CHARLES SCRIBNER'S SONS

Publishers

New York

MASTERS IN ART

The Luxury of an Open Wood Fire

cannot be fully realized unless you use

Driftwood Blaze

The only perfect substitute for the now almost obsolete driftwood. This invention is the result of scientific study, and the beautiful color effects obtainable by sprinkling this powder on an open wood fire must be seen to be fully appreciated.

In daily use in the best hotels and in the homes of hundreds who enjoy the luxury of an open wood fire.

Used and endorsed by

Mr. Joseph Jefferson

Mrs. Julia Ward Howe

Rev. Edward Everett Hale

Hon. Grover Cleveland

Hon. John Hay

Col. Thomas W. Higginson

and many others

FOR GENERAL INFORMATION ADDRESS

Dunbar Driftwood Blaze Company, 21 Bromfield Street
BOSTON, MASS.

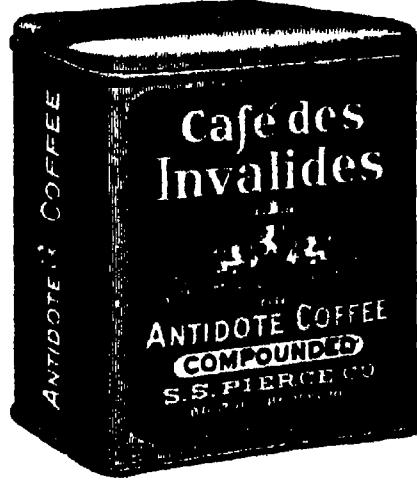
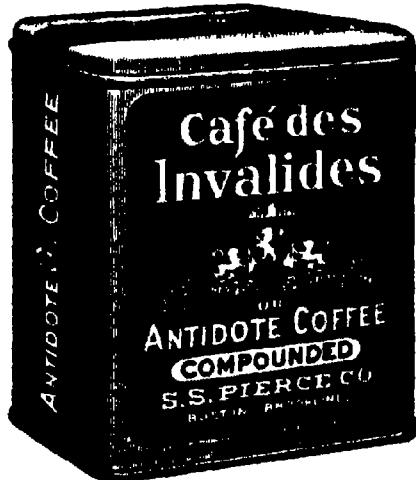
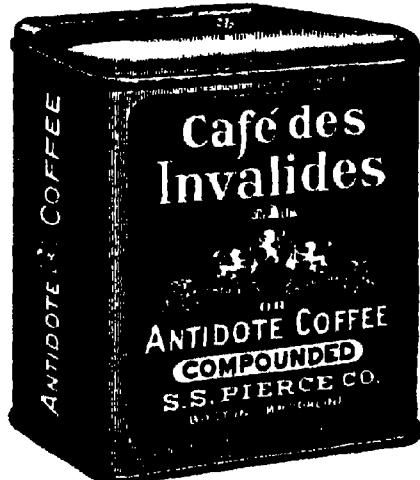
Carbons and Platinnums

WE are publishing a line of carefully selected subjects suitable for the Holidays. We supply pictures, either framed or unframed, and make a specialty of pictures ready to hang, at prices ranging from \$1.50 to \$10.00.

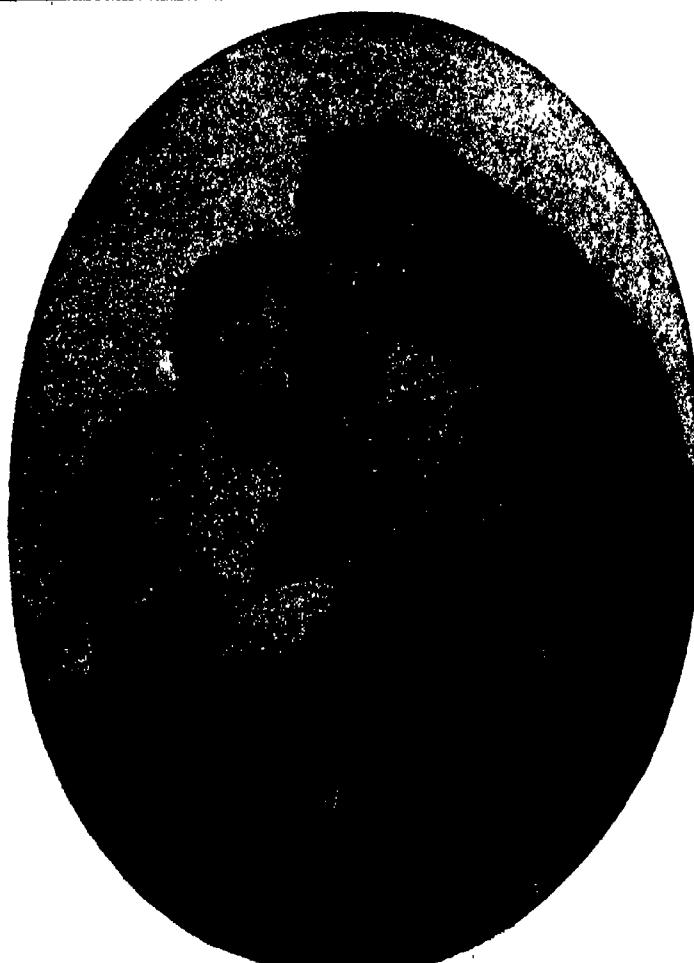
Illustrated Catalogue, 5 cents

Soule Art Company

332 Washington Street, Boston, Mass.



MASTERS IN ART



SISTINE MADONNA
The one-cent pictures are three to four times
the size of this picture.

146 FIFTH AVENUE
New York

THE PERRY PICTURES CO.

Box 664, MALDEN, MASS.

TREMONT TEMPLE
Boston

Send all mail orders to Malden Office

FOR CHRISTMAS GIFTS The Perry Pictures

The World's Great Paintings.

Gold Medal, Paris Exposition.

Order to-day. You will wish to order again when you see how beautiful they are for Holiday Gifts.

Send 25 cents for
25 Art Subjects,
or 25 Madonnas,
or 25 on Life of Christ,
or 25 Landscapes,
or 25 Dogs, Kittens, and Horses,
or 25 Famous Men,
or 25 Authors and Poets,
or 25 For Children.
Each Set in a Portfolio.
A Choice Holiday Gift.
Or 13 Pictures in Colors,
or 5 Extra Size (10 x 12),
or A Beautiful Art Booklet,
or Art Booklet-Madonnas,
or 50 cents for
Any two sets
or 11 Perry Pictures, Extra Size,
or Portfolio 25 Pictures, New
York Edition, 7 x 9, Gems of
Art,

or \$1.00 for
Any four 25-cent sets,
or our beautiful 1902
Christmas Set, No. 1, 120 Pictures,
no two alike, or
Christmas Set No. 2, 120 Pictures,
all in the New Boston Edition,
no two alike, or
120 Perry Pictures, your own se-
lection from 2,000 subjects.

Or \$1.50 for "The Perry Maga-
zine" one year (monthly except
July and August) and 100 Perry
Pictures, Regular Size. This is
for new subscribers only, for a
limited time. This gift will re-
mind your friend of you ten
times during the year.

For \$5.00. If you wish to make an
elegant present, send \$5.00 for
125 Extra Size Perry Pictures
10 x 12 and 11 x 14.

Or these Pictures, 5 1/2 x 8, may
be assorted, as desired, at ONE
CENT EACH, for 25 or more.
Post-paid. 120 for \$1.00.

Send three two-cent stamps for
Catalogue with 1,000 miniature
illustrations and two sample
pictures.

Its Usefulness



It is the only book existing
that shows by actual ex-
amples, with an explanatory
text by Mr. Guy Lowell,
what is possible in garden
planning, garden planting,
and garden perfecting under
American conditions of cli-
mate and environment; and
will prove invaluable to those
who are devising gardens,
and most suggestive to those
who already own them.



There are valuable lessons to
be drawn from it by all who
have or hope to have gardens
of their own.—*Boston Trans-
script*.

The views are representative
of the best work of an earlier
time as well as that of the
present day.—*Nation, N. Y.*

THERE CAN BE NO MORE BEAUTIFUL APPROPRIATE, OR USEFUL

Christmas Gift

FOR ANY GARDEN OWNER
GARDEN LOVER OR
GARDEN PLANNER
THAN

"American Gardens"

If requested, the publishers will express
the book in such season that it shall
reach the recipient on Christmas Day.
Send for special circular giving names
of the gardens illustrated.

PRICE, \$7.50: EXPRESS PAID

BATES & GUILD COMPANY

Publishers

42 CHAUNCY STREET, BOSTON, MASS.

Its Beauty



There is no more beautiful
object than a garden, and no
more beautiful garden views
have been made than the
227 charming photographs
shown in this book. As a
volume, too, "American
Gardens" is exceptionally
handsome, with its heavy
paper and rich binding of
green, blue, and gold, from
a design by Mr. Henry Mc-
Carter.



A superb volume.—*Chicago Post*. It would be hard to overpraise the beauty of the large and finely printed photo-
graphs which make up the
greater part of this sumptuous
quarto.—*Outlook, N. Y.*
A delight to study the pic-
tures as pure works of art.
—*Brickbuilder, Boston*.

MASTER'S IN ART

DOMINION LINE
British Mediterranean Service

BOSTON TO
CIBRALTAR, NAPLES,
GENOA, and
ALEXANDRIA, Egypt.

S. S. Commonwealth, Twin-screw, 13,000 tons.
S. S. New England, Twin-screw, 11,600 tons.
Sailings Dec. 6, Jan. 3, Jan. 17, Feb. 14

S. S. Cambroman, 5,500 tons
S. S. Vancouver, 5,281 tons } **To AZORES**

Sailings Dec. 20, Jan. 10, Jan. 31, Feb. 21

The steamships in this service are splendid ships of the finest construction, and offer the choicest accommodations. Service and cuisine perfect.
Send for illustrated booklet.
Full particulars and rates furnished upon application.

RICHARDS, MILLS & CO., *Managing Agents*
77-81 State St., Boston. 69 Dearborn St., Chicago
E. H. LOW, 1128 Broadway, N. Y.
D. TORRANCE & CO., Montreal, Can.
J. F. BRADY & CO., 1013 Pine St., St. Louis, Mo.
T. H. LARKE, 127 S. Third St., Minneapolis, Minn.

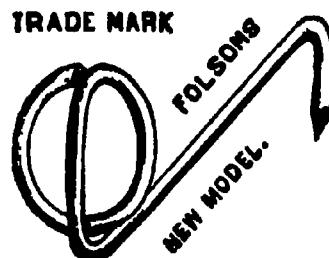


Owners of Buildings Avoid Liability

from damages caused by ice or snow
falling from roofs by applying

The Folsom New Model Snow Guard

TRADE MARK



This is the simplest and only perfect device which holds snow where it falls, prevents slides, or the gathering of snow and ice at the eaves,

which so frequently causes water to back up under the shingles or slates and damage walls and ceilings. Folsom Snow Guards are made for shingle, slate, tile, or metal roofs, both old and new, and are applied at trifling expense. Specified as the standard snow guard by architects everywhere. Write for information.

FOLSON SNOW GUARD CO.

105 Beach Street, Boston, Mass.

Picture-Lighting

Is in Itself an Art.

Fine paintings are often spoiled by ineffective or poor lighting.

The Famous Frink System

is being used in a large number of the finest galleries in the country, and by a great many prominent collectors. Covers the pictures with a strong, even light; no glare in the eyes, or spots on the picture space.

An Ideal Light.

We have made a special study of picture-lighting, and are prepared to give you the best results attainable. Galleries, individual collections or paintings successfully lighted. Investigation invited.

I. P. FRINK,

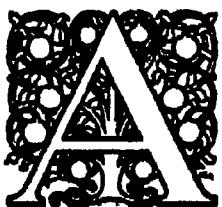
551 Pearl Street, New York City.

Just Published

Letters & Lettering

By Frank Chouteau Brown

A TREATISE WITH TWO HUNDRED EXAMPLES
of standard and modern alphabets, for the use
of designers, decorators, craftsmen,
and all who have to draw
the letter-forms



FEW OF THE POINTS OF SUPERIORITY OF "LETTERS & Lettering" are: i. The greater number and the greater range of examples it contains. ii. The careful selection of these examples for their practical modern usefulness. All forms of merely historical or curious interest have been omitted in favor of others of intrinsic worth adapted for present-day uses. iii. The convenient arrangement of these examples. In all the more important and typical alphabets not only is each letter shown separately (missing letters being supplied when the alphabet is based on forms taken from inscriptions, etc.), but word formations are also given, which exhibit at a glance how lettering in that style will actually appear. iv. Detailed explanations and measured diagrams. A standard form of every individual letter in each of the two basic styles of all lettering, Roman and Gothic, is shown by a diagram, with a detailed description of the method of drawing it. v. The great number of examples of the work of modern letterers. Typical specimens are shown of the work of the most notable contemporary designers, French, German, English, and American. Among the Americans whose characteristic letter-drawing is shown, may be mentioned Messrs. Albert R. Ross, McKim, Mead, & White, architects, Claude Fayette Bragdon, Bertram G. Goodhue, Bruce Rogers, Edwin A. Abbey, Edward Penfield, H. Van Buren Magonigle, Will Bradley, Maxfield Parrish, Addison B. Le Boutillier, H. L. Bridwell, Frank Hazenplug, Edward Edwards, Howard Pyle, Orson Lowell, and others. vi. The practical quality of the text. All historical and theoretical discussion has been omitted in favor of instruction, with many illustrative examples, as to how lettering should be drawn, and the æsthetic principles of combination, spacing, and arrangement with reference to design. A separate chapter is devoted to the needs of the beginner, in which tools, materials, methods of procedure, and faults to be avoided are discussed.

Price, \$2.00, Post-paid

Bates & Guild Company
42 Chauncy Street

BOSTON

MASTERS IN ART

Burrowes

PORTABLE Billiard and Pool Table.

FOR HOME PLAYING IN ANY ROOM.

POOL, BILLIARDS, BALLETTO,
etc. — 21 Games.

\$15 to \$45 SIZES, 5, 6, 6½, and
7 feet.
SENT ON TRIAL WEIGHT, 30 to 70 lbs.

Place on library or dining table or on our folding stand, quickly level with our levelling blocks, set away in closet or behind door. Recently improved. Rich mahogany frame with piano finish; bed of patent laminated wood, steel braced; the only bed that will remain perfectly level under all conditions; green broadcloth cover, best rubber and steel cushions, concealed pockets, with covers, 16 finest balls, 4 cues; 40 implements *gratis*. Write for Booklet, free; also for name of your local dealer.

BURROWES FOLDING TENNIS TABLE is the best made. Send for descriptive price list.

THE E. T. BURROWES CO.

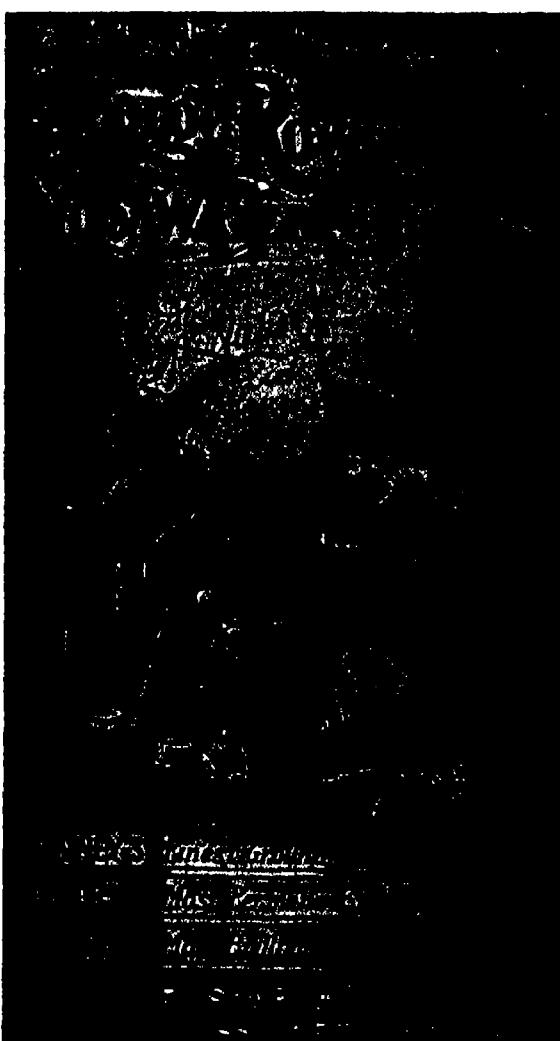
PORLAND, ME., AND N.Y.
Also Mfrs. Burrowes Rustless Insect
Screen, Made to Order.

\$15 TO \$45

ROWNEY'S ARTISTS' COLOURS

(ENGLISH MANUFACTURE)

For Oil or Water-Colour
Painting



ROWNEY'S COLOURS

Are made of the finest selected materials obtainable, and should always be used for good work.

ESTABLISHED 1789

ROWNEY'S COLOURS

Have been used by the principal artists in England and France for over one hundred years.

ESTABLISHED 1789

FAVOR, RUHL & CO.

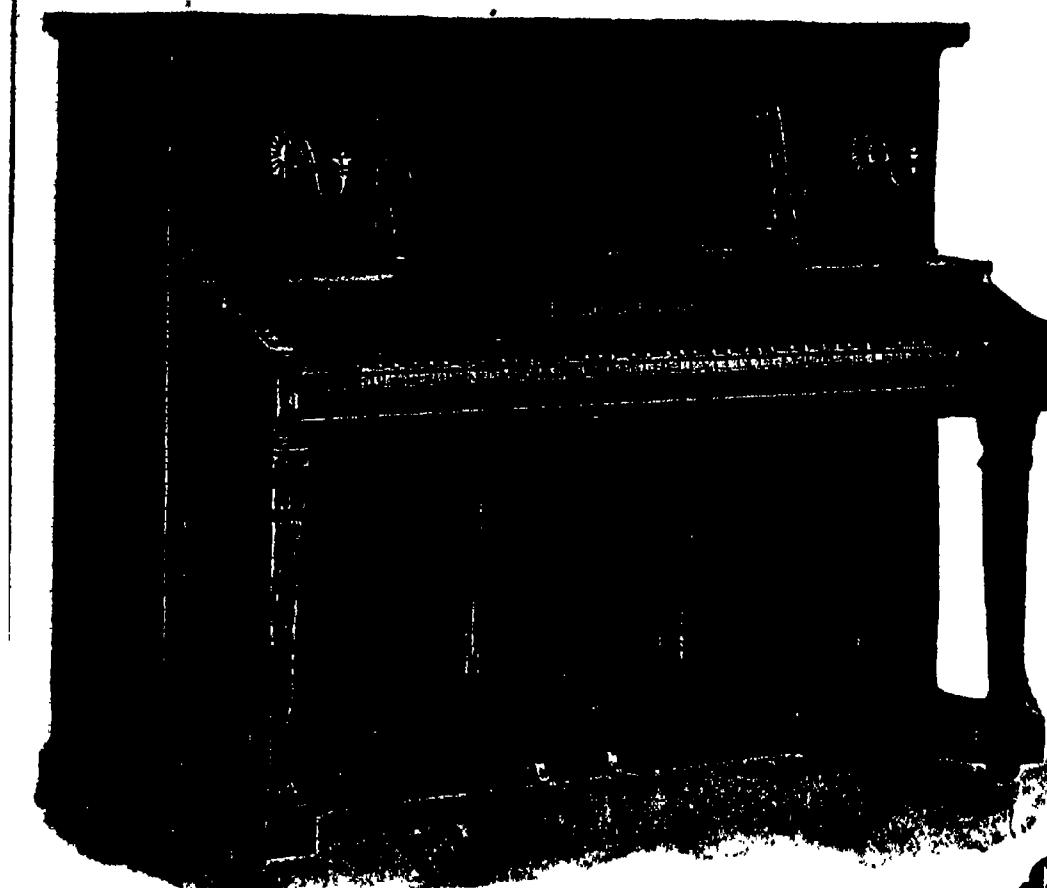
Importers

54 PARK PLACE

NEW YORK

MASTERS IN ART

AN ARTISTIC PIANOFORTE



PURITAN MODEL

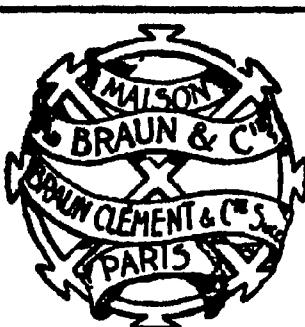
THE beautiful lines, fine proportions, and exquisite design distinguish this pianoforte as the aristocrat of its class

Mason & Hamlin Co.

Boston

New York

Chicago



BRAUN'S CARBON PRINTS

**FINEST and MOST DURABLE
IMPORTED WORKS of ART**

ONE HUNDRED THOUSAND direct reproductions from the original paintings and drawings by old and modern masters. ¶ Our world-renowned publications of the most celebrated masterpieces by TITIAN number 300; by HOLBEIN, 400; by VELASQUEZ, 150; by REMBRANDT, 400; etc., etc. ¶ Illustrated extract from our General Catalogue sent on application; price, 50 cents (free to educational institutions). ¶ Special terms to schools.

BRAUN, CLEMENT & CO.
249 FIFTH AVENUE, COR. 28TH STREET
NEW YORK CITY

No other branch house in America.
Special terms to schools, architects, and decorators.

VISITORS to NEW YORK

Are cordially invited to the
Exhibition of Paintings

By Bouguereau, Rosa Bonheur, Cazin, Corot, Daubigny, Dupré, Diaz, Fromentin, Henner, Jacque, Meissonier, Roybet, Rousseau, Thaulow, Troyon, Ziem, and a Collection of Portraits by the Old Masters of the Early French, English, and Dutch Schools.

ART GALLERIES of EDWARD BRANDUS

391 FIFTH AVENUE RUE DE LA PAIX
Bet. 36th and 37th Sts. 16
NEW YORK PARIS

SHEPARD, NORWELL CO.

Boston Representatives
for the

Famous Jasso Corsets

The best French Corsets that
come to America

EXPERIENCED FITTERS IN ATTENDANCE

Winter St. & Temple Place, Boston, Mass.

GRAND PIANOFORTE Diamond.

INQUESTIONABLY · THE · BEST · INSTRUMENT · MADE

THE Production of the
QUARTER-GRAND
the · smallest · Grand
embodying · modern · prin-
ciples · ever · made, · Defines · an
Epoch · in · the · History · of
Pianoforte · Construction

MANUFACTURED · SOLELY · BY
WICHARDSON & SONS
ESTABLISHED 1825
BOSTON · MASSACHUSETTS

00418

